

The Modern Language Journal

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WHY MEET?

I AM frank to confess that I have never been much of a meeter. I do not meet people easily, nor do I readily "make conversation." Nobody sighs more heartily or more deeply than I when the time comes to take the train. Yet I have gone pretty regularly, somehow or other, and have come to recognize, somewhat grudgingly perhaps, the real values that our professional gatherings represent. So it is not improper, I hope, that I should give expression to the faith that is in me, now that the convention season is in full sway.—What are these values?

1. Pedagogical.—It is a rare and a poor meeting from which I do not carry away some new idea or some new aspect of an old one. Perhaps I achieve it from within myself in the task of preparing to speak at the meeting; but more often I derive it from the give-and-take of the meeting itself. Above all, there is a wholesome shake-up involved in the whole process of going and meeting, speaking and listening, so that I come back to my work with a certain freshness of spirit that I could not achieve at home.

2. Inter-language.—Most of our meetings combine teachers of three or more modern languages, many of whom we should otherwise never see. Our general linguistic problems are largely the same, but each language views a given problem from a slightly different angle, gets a different "slant" on it. Pedagogical discussion with such colleagues broadens our own field of vision, expands our conception of its possible solutions, while at the same time deepening our insight into the fields of work of the other languages.

3. Professional.—No organization can have any effective life without meetings, nor can a profession attain to any *esprit de corps* if its members know each other only by name. From this point of view, the value of our meetings is a cumulative one: it is

not the single convention that counts, but the fact that they recur at regular intervals, so that contacts once made are renewed from time to time, and thus deepened and strengthened.

4. Personal.—If the professional weight of a given personality is x —determined as it were in a vacuum—then each significant personal relationship established along professional lines adds one unit, let us say, to its value, so that the total effectiveness of an individual at any given juncture might be expressed as $x+n$, the latter symbol representing the number of persons to whom x is something more than a name. It is chiefly through our professional gatherings that these personal contacts are established and made effective. Conversely, we think of a certain teacher who has systematically absented himself from all meetings, even when they were held in his own city, and who as a consequence has signally missed out in the race, despite undoubted merit and scholarly distinction.

If there is no personality so rich that it has nothing to gain by participation in professional gatherings, there is no meeting which does not derive its chief significance from the total weight of the personalities represented. Our objective, then, is twofold: on the one hand, we need to develop ourselves for better service; on the other hand, we should add our weight, small though it may be, to swell the total value of the gathering. When you attend your district or state meeting, therefore, you may take some comfort in the virtuous feeling that you are not only acting in your own ultimate interest, but also performing something very like a public and professional duty.

B. Q. M.

CHARLES DE COSTER

1827-1879

EUROPE is celebrating the centennial of Charles De Coster, who is pronounced by his fellow-countrymen their most representative writer and the author of the best known work of Belgian literature. The Minister of Sciences and Arts has just published one of his juvenile works, a poetic drama in five acts and a prologue. No extravagant claims are made for the worth of the play; but De Coster prized it highly and revised it toward the end of his life. The scene is laid at the end of the tenth century when Otto III suppressed a revolt in Rome. The melodramatic plot, based on an old legend, turns on the love of the emperor for Stephania, wife of the Roman consul, Crescentius, of the violation of the terms of surrender, and of Stephania's vengeance. The inspiration is distinctly romantic, the Roman characters occasionally recalling those of Corneille at his worst or seen through the eyes of Victor Hugo. Lines like the following seem a vague fore-runner of Rostand's bombast:

"Non, tu vas retracter cette sanglante injure,
Sinon, regarde bien devant toi ce creneau:
Tu pèses dans ma main juste autant qu'un moineau!
Tu passeras par là pour faire une visite
Aux Germains d'alentour."

Perhaps that is proof enough that De Coster's genius was not in verse. He aspired all his life to be a poet and he was—but his dreams found their fitting expression in prose and in the realization of his ideal. He lived to write the national epic. Heir to his mother's artistic temperament and bereft of worldly wisdom, he neglected his studies for vagabond reading and his subsequent duties in a bank for literary evenings with the *Société des Joyeux*. Later, at the University of Brussels, he joined another club known as the *Lothoclo*. These groups of musicians and artists were bent on reviving interest in intellectual activity in Belgium. They founded various literary journals and they are the direct ancestors of *La Jeune Belgique* from which was to spring in 1880, with Verhaeren and Maeterlinck, the Renaissance of Belgian letters. De

Coster's first significant work was characteristically entitled *Légendes Flamandes* (1857). Engravings by his friend, the artist Rops, undoubtedly contributed to its success. The author utilized old Flemish folk-lore and he declared that the only medium of presentation in French was a discreet imitation of the savory language of the XVIth century. He was a life long admirer of Rabelais and of the old conteurs; doubtless too Balzac's experiment in the *Contes Drôlatiques* encouraged him. Yet he was seeking to link past and present and he avoided the pitfall of outlandish spelling into which Balzac had fallen. The French critic, Émile Deschanel, who reviewed the book enthusiastically, warned of the danger of pastiches and advised modern French, yet he recognized that De Coster had more philological insight than Balzac. Perhaps higher praise is deserved. Here is a delicious bit that Rabelais might have signed: "Et furent dites en cette assemblée feminine plus de 577849002 paroles pleines de sens commun comme grenouillère de vin vieux." But here as always we are spared the fastidious enumeration of the words. Rabelais rarely shows such restraint. Influenced by the advice of friends, the author published his next book, *Contes Brabançons*, in modern French. It did not meet with the success of the first volume, and for his master-piece he returned to his beloved archaic language. Meanwhile chance had given him the opportunity to acquaint himself better with the history and manners of the XVIth century. His spirited use of the old style in *Légendes Flamandes* led to his appointment to a commission charged with the publication of ancient laws. The government had mistaken an artist for a paleographer. He accepted the dusty employment as a pot-boiler in order to keep soul and body together while he strove to realize his own dream and that of his friends—to produce a not unworthy successor to *Légendes Flamandes*. Artist to his finger tips, he wrote and rewrote every line, and it was only in 1867, ten years after his first book, that there appeared *La Légende et les Aventures héroïques, joyeuses et glorieuses d'Ulenspiegel et de Lamme Goedzak au pays de Flandres et ailleurs*. The Rabelaisian title does not belie the matter. The first part of the book makes artistic use of an old Flemish chap-book, *The Amazing Adventures of Tyl Ulenspiegel*. If we look for a closely woven plot, we shall be disappointed. De Coster himself says that he had "taken as hero Ulenspiegel in order to have a

popular Flemish character who might offer an historic, satiric, picturesque, and humorous excursion across the XVIth century." His purpose then is to give his contemporaries a vivid picture, destined to serve as a model and as a mirror, of their glorious ancestors. He would say with Verhaeren:

"Je suis le fils
De cette race topace, qui veut
Après avoir voulu
Encore, encore, encore plus."

Ulenspiegel is at the beginning a kind-hearted good-for-nothing whose irreverence causes his banishment from his native Damme. A pilgrimage to Rome gives him his first opportunity to see and satirize society at large. On his return he finds his father Claes in the clutches of the Inquisition. The old man is burned as a heretic, then Ulenspiegel and his mother are tortured to force disclosure of the victim's treasure. The dying mother ties about the neck of her son a sachet containing his father's ashes. *Les cendres de Claes battent sur mon coeur* becomes the refrain of the last four books. Ulenspiegel will avenge his father's death and liberate his beloved Flanders from Spanish oppression. So he joins the "Beggars" and becomes an able ally of William I of Orange. Is he then a Protestant? A protestant against all tyranny, surely, but the austere Calvin would have sent him to the stake as relentlessly as the "bloody duke" Alva. Modern critics are not lacking who reproach the author for having made of Ulenspiegel the avenger the same happy-go-lucky roisterer as the care-free vagabond of the first book. They forget that all the characters, living as they are, are still symbols, and that "the joy of the spirit gives the measure of its strength." Throughout the narrative the author contrasts the rough and ready popular honesty and the by no means austere "virtue" of his hero with the ghoul-like cruelty of Philip II. As an historical picture of the Spanish monarch, the book is open to grave reserves, but it portrays with unforgettable strokes the natural antipathy between the domineering ruler and the irrepressible Belgians. The rallying call of the *Beggars* is "the cry of the lark, the bird of the free, and the martial trumpet of the cock, and the bray of the donkey, the gentle worker." De Coster finds here the symbols of Belgian character, and if Ulenspiegel is

seldom "the gentle worker," his father, Claes, is. "The heart of mother Flanders" is represented by Nele, the foster sister and finally the bride of the hero. She is the angel of sweetness and light, a creation of the author, utterly missing in his sources. Doubtless memories of his own youthful love for Elisa Spruyt inspired him here. Nele has much to forgive, for Ulenspiegel has portrayed himself all too faithfully in his reply to a friend who advises him to marry and live virtuously: "He to whom one woman is all and to whom all are one in this charming battle called love must not lightly precipitate his choice." None can hold *raison* against him. It is written of a great lady who met him: "Et elle, si espiègle qu'elle le vit, sachant que son jeu était tout de jeunesse, lui pardonnait volontiers." And Nele says *amen*.

De Coster surrounded himself all his life with artists and haunted the museums. Among his sources of inspiration must be counted the paintings of the XVIth century masters and especially their pictures of popular festivals. If Rabelais can overlook the kitchen in his abbey of Thélème, De Coster cannot forget that "la mère Flandre" has a stomach, and so he evoked out of some old engravings Lamme Goedzak, a sort of Sancho Panza and Falstaff rolled into one, to accompany his hero. Ulenspiegel seeks adventure to still his hot pulsing youth, pursues vengeance for his father and freedom for his country; Lamme's ambition is to fill his insatiate maw and to find his lost wife. He says of himself: "When I die, my belly will die with me, and down below, in Purgatory, they will leave me fasting, parading my paunch, flabby and vacuous." Yet the two cronies are the best of friends and neither is averse to abetting the master passions of the other.

It would doubtless be inaccurate to claim that De Coster has put all the Belgian character into this book. Subtle psychology is utterly foreign to him. The mystic note is almost entirely lacking and must be sought in his contemporary Octave Pirmez. Yet side by side with the boisterous merriment of kermesse and market place there are charming idylls of sentiment between Nele and Ulenspiegel. The author's profound love of the natural beauty of his country flashes out constantly in thumb-nail sketches of spring or autumn. Still his chief interest and love are for the humble people whose physical existence he has portrayed in the style and with the joy of the old masters. His ideal was to unite in the new

independent Belgium Flemings and Walloons through the invocation of their common heritage of struggle in the past and essential traits in the present. He reached his goal, and his book is constantly referred to as the national Bible. A recent critic remarks of the engravings which enriched the first edition: "The entire Belgian art of the time solemnly joined in the renaissance of the national spirit." And Camille Lemonnier, at the inauguration of De Coster's monument in 1894, uttered the prophetic words: "He is the mysterious artisan who resuscitates Yesterday and prepares To-morrow." Who can doubt that the spirit of Ulenspiegel was everywhere in Belgium during the war, cheering his people by mocking frustration of the apparently omnipotent foe? De Coster was a prophet too, for he wrote at the end of his book "Est-ce qu'on enterre Ulenspiegel, l'esprit, Nele, le coeur de la mère Flandre? Elle aussi peut dormir, mais mourir, non!"

BENJAMIN MATHER WOODBRIDGE

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A GLIMPSE INTO THE GERMAN MIND*

TEN years ago the United States entered the World War. That act brought the conflict into its last phase, the phase of German collapse. The treaty of Versailles exploited that collapse. The dreary years that followed were even darker for the German people than the worst war years, for now the future seemed more hopeless than the present. Five years after the 'peace' the French occupation of the Ruhr and the catastrophic fall of the currency brought Germany's blackest hour.

But proverbially that blackest hour precedes the dawn. Even more amazing than the demoralization of Germany has been the rapidity of her recovery. The resurgence of economic and intellectual life is perhaps even more striking than the similar revival of material and spiritual forces which followed the crushing of the German states by Napoleon a century ago.

In this modern instance the swiftness of the recovery is partly attributable to the liberation of the country from the burden of armaments from which her neighbors still suffer; it has been promoted also by the release of liberalizing forces which were held in leash under the monarchy, but the chief credit for it is surely to be given to the educated and disciplined energy of the German folk itself, freed now from the fatalistic despair of the years following Versailles. Today that massed energy is bringing Germany closer and closer to European leadership in many fields.

Other nations then would do well, if only from a selfish regard for their own welfare, to keep themselves informed concerning this German renaissance. Especially in the United States, where a stupid prejudice has not only kept us from seeing Germany clear-eyed, but has virtually debarred a generation from first-hand contact with her thought because of the silly ban against the study of German in the schools, it behooves us to make every effort to atone for that mistake. There is far less need for a special effort in England and France, since in both those countries the study of German language and German civilization was stimulated rather

* This article gives brief comment on a select list of books in English which deal with contemporary German culture.

than checked by the war. For that reason they are not at present handicapped as we are.

From one point of view it is especially desirable that we study carefully the history and civilization of modern Germany. That is because our own civilization is just entering on a stage which has much in common with that of the Empire. If we study her difficulties and her problems, we may avoid mistakes which otherwise seem inevitable.

Luckily signs are abundant that the American public is passing out of the stage of bigoted hostility against everything German, and coming to a saner attitude. The increasing number of objective discussions of German affairs in our periodicals, the reviving interest in the study of the German language, the growing number of books by Americans dealing with Germany, bear witness to a changing view-point.

One of the most fortunate results of this new interest is the activity in translating contemporary German books and their publication by American firms. These will give us an inside view of German life and thought from which we should be otherwise barred because of the decreased number of educated people able to read them in the original. To be sure the books chosen for presentation to the American public are not always of the best, since they are frequently chosen on the basis of their probable popular appeal, so that some of a merely sensational character are included. And it is unfortunate that the most thoughtful books are rarely Englished. But we should be grateful for what we can get, since it would be a misfortune indeed to be cut off from all contact with the spiritual output of a nation which prints almost twenty-five thousand books annually.¹

Furthermore, it is possible from those translated to select a list of really representative books, which will give the reader a fairly accurate picture of the mind of present-day Germany and its German-speaking neighbors, German Austria and Switzerland. If this list be supplemented by the titles of a few books written by competent American and English observers, it will offer a gate to the understanding of the contemporary German civilization. For such Americans as, handicapped by ignorance of the language

¹ In 1924 France published approximately 8,500, the United States 9,000, Great Britain 12,700, Germany 23,600.

itself, still are interested in escaping from bondage to the popular misconceptions about Germany and the Germans, such a list would seem to have real value.

It has been this thought which has directed the selection of the books given here. With one or two exceptions, none is dated prior to 1922. The reason for this terminus a quo is that in that year appeared Professor B. Q. Morgan's excellent bibliography of German literature in English translation, which is indispensable to those wishing to learn what is available in translations of earlier date (1). This can be supplemented by the materials in Haertel's and Goodnight's collection of early periodical treatments (2-3). No effort has been made to include any periodical articles in the present discussion, because of the great mass of them and the existence of adequate bibliographies.

This brief survey aims then simply to point out what is available in books translated or written within the past five years to furnish authentic facts, or interpretation of the facts, of contemporary German civilization.

An accurate presentation of the German Empire as it developed under the Hohenzollerns, including detailed and objective treatment of nearly all phases of the 'Kultur' of that period, is found in Dawson, the revised edition of which (4) brings the material fairly well down to date. To supplement Dawson, Gooch (5) is invaluable. It is a mine of information about present-day Germany, in the best tradition of British historical scholarship, well documented, carefully written, and sympathetic. The Americans Manthey-Zorn, Coar, and Kraus (6-8), and the Englishman Herford (9), offer thoughtful studies of the German mind as affected by the war and its after-math. Just recently Kuno Francke, one of our fairest of German-American observers, has offered another book on Germany (10). An earlier work which because of its excellence should not be forgotten as a brief and excellently analyzed interpretation of the development of German political philosophy is Professor Dewey's little book. It will furnish an excellent approach to the later works. (11)

The radical 'revisionist' attitude in the war-guilt controversy is represented by Professor Barnes (12). Even though the pendulum has not swung to the length followed by Dr. Barnes, the direction of swing is toward that point, and though general opinion may

never go so far, the consideration of that viewpoint is decidedly advisable for Americans so long exposed to radicalism of the opposite wing.²

An excellent analysis of the governmental system of the republic under the Weimar constitution, and an illuminating account of the framing of the constitution and of the difficulties which confronted its adoption and still embarrass its administration, are found in a book by a Frenchman (13). The constitution itself is given in the appendix.

No comprehensive treatment of contemporary literature is available. Ludwig Lewisohn's brilliant little volume, though ten years old, is still perhaps the best for a brief approach to the spirit of modern German literature (14). After that one had best read Scheffauer (15), who, though his treatment is fragmentary, manages in the course of his essays to give an adequate picture of the confusion of the war and the gradual emergence of sanity. Although among the essays are included several on architecture and the new art of the films, the main body of the book deals with literature and the accompanying arts of the theater.

Scheffauer will afford a good introduction to the plays which have been translated,—largely under the stimulus of the pioneer work done by the Theater Guild of New York City in presenting the chief post-war dramatists.

There are now available Kaiser's 'Gas' and 'From Morn to Midnight,' Toller's 'Machine Wreckers' and 'Man and The Masses,' Werfel's 'Goat Song' (16-20). Thus far no one seems to have attacked the perhaps impossible task of translating Fritz von Unruh, and Hasenclever, though produced, has, I believe, not been published.

The lyric is notoriously difficult of translation. But the editors of 'Contemporary German Poetry' (21) have succeeded better than is frequently the case in their effort to produce 'translations which shall themselves be poems.' From their anthology with its excellent introduction and its well chosen modern poems one can obtain at least a peep into modern German lyricism.

The novel has fared very well. While the younger fiction writers are not yet represented, the familiar names are growing more

² The official German attitude in the war-guilt dispute is well represented in Chancellor Marx's article in the American 'Foreign Affairs' for January, 1926.

familiar to the American book-reading public by frequent translations and feature advertising.

Professor Hewett-Thayer's 'The Modern German Novel,' while not a chronological treatment of the development of this type, has chapters which bring in the names of most of the better-known novelists of the present generation, and very full treatments of several (22).

To the large number of translations of Gerhart Hauptmann which had appeared before the war are added four titles (23-6). Of them the 'Fool in Christ' is doubtless the most significant. Hauptmann's masterly study of religious mania is well translated and handsomely printed.

The publication of Thomas Mann's 'Buddenbrooks' is also an achievement (27). His other earlier work, 'Royal Highness,' is less important (28). But lovers of dogs will not want to miss the sympathetic biography 'Bashan and I' (29).

Wassermann's 'The World's Illusion' (30) it is also a joy to have in English. Wassermann seems to have established himself with the American public, if one may judge from the steady flow of translations of his recent works (31-4).

Kellermann's 'The Ninth of November' (35) makes a fourth distinct contribution to the list of outstanding German novels in English. It has the added value of being a gripping drama of the last days of the war in Berlin.

Schnitzler, the well-known Viennese, is represented by translations of earlier and more recent works (36-40). They are in his familiar manner. Werfel is also a novelist, and his 'Verdi' has appeared (41); others will doubtless follow. 'Power' is the English title of Feuchtwanger's 'Jud Süß' (42). The late Count Eduard von Keyserling is represented by 'Twilight,' which is being well received (43).

A Viennese novel which was a success of sensation in that city because of the dramatic circumstances following its publication is also on the list (44). The author, though himself a Protestant, was murdered by an Anti-Semite because of the startling pro-semitism of the book.

The translators have not done well by biography. Only a few titles dealing with the recent past can be listed. Hermann Sudermann's autobiography (45) is interesting despite the sentimen-

talism which tinges all the later work of this author. The Haeckel autobiography (46) will interest more than scientists. It gives an excellent account of the development of this powerful personality and many a picture of the Germany of the mid-nineteenth century.

The apologias of William Hohenzollern and his son are not brilliant; psychologically and historically they are worthy of attention (47-49). Ludwig's biography is well done (50).

Most striking of all the biographies is the diary of Otto Braun. In this remarkable boy cut down before his prime one sees symbolized the potential genius of the young manhood destroyed by the war. A rare maturity of mind and sweetness of soul appear in this selection from his writings (51).

It will doubtless always be true that the German contribution to scientific and humanistic scholarship in the narrower sense will be available only to those who are equipped to reach it in the original. Translation can never hope to touch this field. But it is a pity that not more of the German thinkers who deal with the more general aspects of contemporary thought find access to the American public. Fortunately a few of the most outstanding do from time to time appear in English. It was, for instance, a splendid thing to translate Count Hermann von Keyserling's 'Travel Diary' (52). And it is a matter for congratulation that Spengler's monumental work (53) has at least in part been translated.

A scattered handful of other works of varying types may be added. Bonfels's stories of animals, insects, and fish which commune with sprites and men will fascinate youngsters and some older ones (54-55). Frenssen, whose 'Jörn Uhl' was long ago translated, and whose delightful 'Life of Jesus' is one of the chief gems of the twenty-volume series of German Classics in English translation edited by Francke and Howard before the war, is represented by a collection of sermons (56).

The martyred Rathenau and Kessler are worthy of attention in their treatment of the new world since the war and the people in it (57-58), and their thoughtful considerations may well be compared with the militant Harden's survey of the European scene (59).

Count Keyserling's symposium on marriage is a striking contribution to the literature on this human problem (60).

Unsatisfactory as such a list must always be from many points of view, it may at any rate furnish an approach to the many phases of German civilization of today. It may serve as a peg to hang more thorough study on; and such a peg seems needed in our American house of books today.

LEO L. ROCKWELL

Bucknell University

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| 2. Goodnight. German Literature in American Magazines Prior to 1846. | Madison, 1907. |
| 3. Haertel. German Literature in American Magazines 1846-1880. | Madison, 1908. |
| 4. Dawson. Evolution of Modern Germany. | Marshall Jones, 1922. |
| 5. Gooch. Germany. | Scribners, 1925. |
| 6. Manthey-Zorn. Germany in Travail. | Marshall Jones, 1922. |
| 7. Coar. The Old and The New Germany. | Knopf, 1924. |
| 8. Kraus. Germany in Transition. | U. of Chi., 1924. |
| 9. Herford. The Mind of Post-War Germany. | Manchester U., 1926. |
| 10. Francke. German After-War Problems. | Harvard U., 1927. |
| 11. Dewey. German Philosophy and Politics. | Holt, 1915. |
| 12. Barnes. The Genesis of the World War. | Knopf, 1926. |
| 13. Brunet. The German Constitution. | Knopf, 1922. |
| 14. Lewisohn. The Spirit of Modern German Literature. | Huebsch, 1916. |
| 15. Scheffauer. The New Vision in the German Arts. | Huebsch, 1924. |
| 16. Kaiser. Gas. | Small Maynard, 1924. |
| 17. Kaiser. From Morn to Midnight. | Brentanos, n.d. |
| 18. Toller. The Machine Wreckers. | Knopf, 1923. |
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DE LA COMPOSITION FRANÇAISE¹

J'AI un beau titre et je pourrais maintenant faire comme Montaigne et vous parler de n'importe quoi. Mais je ne le ferai pas et, dans les quelques minutes d'entretien que nous allons avoir, je vais vous dire d'une façon aussi définie que possible mon idée sur les débuts de la composition française dans nos classes d'étudiants américains.

Pendant sa première année de français, l'étudiant n'étudie qu'un minimum de grammaire et, si on continue sur la pente où on est actuellement engagé, cette étude sera bientôt réduite à sa plus simple expression. Ainsi un élève qui nous arrive en deuxième année, s'il peut lire un peu de français et en deviner pas mal, ne s'est guère exercé à la composition, c'est à dire à l'expression par écrit. Tout au plus il aura fait des thèmes (mais la mode s'en perd), remplacé dans des exercices des tirets par des mots (ce qui est un excellent exercice, surtout quand il est oral), et répondu à des questions d'après un texte; on ne lui aura pas demandé de s'essayer à s'exprimer par écrit en français d'une façon personnelle, à décrire ce qu'il voit, sans lui avoir auparavant fourni un texte anglais.

Nous devons donc en deuxième année, commencer par le commencement, c'est à dire par l'expression libre d'une idée simple. J'ai remarqué dans quelques nouveaux livres, ~~et~~ qui sont bien faits, la tendance de présenter aux élèves des textes français à reproduire. Ce moyen ne me semble efficace que dans le cas d'élèves exceptionnellement doués: demander à des jeunes gens qui n'ont pas encore de culture générale de reproduire du Rousseau, du Voltaire ou des modernes comme France ou Lichtenberger, voilà qui est audacieux; tout autant qu'un écolier français qui, après un an d'anglais, se lancerait à reproduire du Hume, Gibbons ou du Galsworthy. Pourtant on voit livre après livre se servir de cette méthode; je ne la comprends qu'orale; parce que l'élève, ne pouvant retenir de mémoire les termes dont se sert un auteur, ne

¹ Address delivered before the Eighth Annual Conference of Modern Language Teachers of the State of Iowa. It is the report on an experiment in composition work done in a special section of Elementary Composition (open to students having one year of college French, or two years of high school French).

copiera pas servilement ou ne reproduira pas des expressions auxquelles il ne comprend pas souvent grand' chose.

Plusieurs se sont préoccupés d'introduire une sorte de méthode française dans l'enseignement de la composition.² Je pense en ce moment à l'un des livres les plus consciencieux que je connaisse, et que j'emploie pour les cours de correspondance de deuxième année. Il est, à l'usage, si je puis m'exprimer ainsi, un peu dangereux. Je me suis heurté à l'opposition des étudiants. À la longue, ils se lassent de copier des exercices où ils avaient à compléter un mot ou un verbe, ou un temps de verbe. Ils s'imaginent que c'est trop facile et qu'ils apprennent moins qu'ils n'apprennent en réalité. À côté de cela les thèmes, fort difficiles, les déroutent. Je jugerais plutôt que ce livre serait bon en classe, employé oralement, car il ne faut point lasser l'intérêt des élèves; il vaut peut-être mieux exiger un plus grand effort et risquer plus de fautes; mais nous sommes alors ramenés au vieux système du thème et de la version. Eh! mon Dieu, le thème et la version avaient du bon, ils fournissaient une discipline d'esprit qu'on remplacera difficilement.

Mais il y a autre chose. Dans les livres auxquels je pense, ce qui frappe, c'est la qualité abstraite de beaucoup de phrases. Voici ce que je veux dire:

"La bravoure qui s'accroît dans le danger est supérieure au courage. Les passions sont presque toutes funestes à la santé. La tendance à l'absolutisme a été commune à toutes les monarchies."

Voici trois phrases qui se suivent dans un exercice pris au hasard et où il fallait fournir la préposition. Je ne critique en rien les phrases (la seconde est de Mme de Staël). Mais quel est l'étudiant qui pense en ces termes, surtout dans une langue étrangère, et qui pourra se servir de phrases similaires le jour où il voudra s'exprimer? Croyez-vous que des commençants saisiront la nuance entre "bravoure qui s'accroît" et "courage"?

D'autre part, on ne peut toujours répéter: je mets le livre *sur* la table, le bureau du professeur est à droite *de* la porte; c'est ennui d'autre sorte.

² Ils offrent de nombreux exercices tels qu'on en voit dans les grammaires des enfants en France. Ici il faut fournir une préposition, une conjonction, là faire accorder le verbe, mettre des mots ou des phrases au pluriel.

Je suis d'avis, et c'est si simple que je m'excuse d'y venir comme à une conclusion, qu'on parle aux étudiants des choses qu'ils font, non en classe toujours, mais dans leur vie de tous les jours. Pourquoi pas, à la place des phrases citées, dire: ce tabac est supérieur à celui que vous fumez; manger trop de bonbons est mauvais *pour* la santé; l'enthousiasme *pour* le foot-ball, voilà qui est commun à tous les étudiants.

De même s'il y a des textes à reproduire, il faut les faire humains, et pourtant sans fadeur. Des professeurs consciencieux, ainsi que je vous le disais tout à l'heure, offrent à l'élève des textes des meilleurs auteurs. Et pour varier, pas mal de poésie. Alors l'élève recopie un style qu'il ne peut imiter, ou bien il reproduit des vers qui sont un langage artificiel dans la vie courante. Pour vous donner un exemple dans le livre que je mentionnais tout à l'heure (non que je prenne son auteur comme bouc émissaire, mais parce qu'il m'est arrivé de me servir de ses livres):

Un frère dit à un autre dans une poésie de Musset:

Tu rapportes dans notre nid

Cet espoir qui toujours finit

Et recommence

La question correspondante est: Que rapporte-t-il au nid? Et l'élève copie: "cet espoir qui toujours finit et recommence." Je vous assure qu'il n'y a rien compris, et il faut espérer, s'il a compris, qu'il oubliera d'appeler en prose, sa maison "un nid."

Il se peut qu'on apprenne à *bien* écrire en imitant de bons auteurs, mais il faut auparavant pouvoir *écrire* tout simplement

Je pense encore à d'autres livres de composition qui sont surtout des grammaires trop complètes; or il me semble qu'il faut savoir laisser de côté au commencement quelques détails et exceptions, ou de ces règles dont un étudiant ne se servira point s'il ne pousse pas ses études assez avant.

Je vous assure que j'ai essayé bien des livres depuis que j'ai commencé à enseigner la composition, (et en toute justice j'ai trouvé de bonnes choses dans presque tous); que j'ai corrigé d'innombrables compositions de toutes sortes, maladroites, serviles, intelligentes, médiocres.

Je ne suis point contre la grammaire et je tiens avec Philaminte qu'il ne faut point offenser Vaugelas. Mais avouez qu'en soi, pour de jeunes esprits, la grammaire est ennuyeuse, à moins

qu'on ne rencontre quelques âmes choisies à tendance philologique et raisonneuse. Mais nos élèves n'ont pas en général l'âme grammaticale, et il faut leur présenter la grammaire comme un moyen, non comme un but.

Je sais bien qu'on essaye de lui enlever toutes ses subtilités, et ses difficultés; on a peur du vieux Frazer and Squair, feuillu comme un buisson. Je voudrais vous proposer pour les commençants, un moyen terme: un buisson émondé avec des pousses jeunes: la composition originale.

En commençant, je parle à mes élèves, non plus de noms et de verbes, d'attributs et de gérondifs, mais de phrases. On en construit beaucoup, de simples et de plus compliquées. Le premier degré est la phrase formée d'un verbe et d'un sujet; nous recherchons les verbes appropriés aux sujets ou les sujets appropriés aux verbes: *l'enfant mange, l'âne braie, le chien aboie*; ou l'élève *écoute, la pluie tombe* etc. Nous ajoutons ensuite un complément direct, ou indirect, ou circonstanciel, ou deux compléments.

l'enfant mange un petit pain

l'enfant mange un petit pain pour son déjeuner

le chien aboie après le chat

le chien aboie après le chat dans la cour

mon frère écrit une lettre

mon frère écrit une lettre à sa fiancée

On peut faire sans nombre des phrases qui utilisent tout le vocabulaire de l'élève et lui donnent la satisfaction de se voir capable d'en tant produire.

En même temps, nous revoyons les règles de grammaire, car il s'agit de varier les phrases et de les construire nettement. Nous revoyons les partitifs, et nous formons des phrases partitives, et ainsi de suite. Toujours nous employons des termes que, dans la vie courante, l'étudiant pourrait employer s'il s'exprimait en français: "le professeur donne des devoirs trop longs; je n'ai pas encore de manteau d'hiver" etc. Nous avons d'ailleurs d'autres exercices, où l'élève se repose et où il doit, comme dans le livre que je me permettais de critiquer tout à l'heure, ne fournir qu'un mot, approprié.

Alors, dès que nous nous sentons sur le terrain sûr de quelques constructions simples et bien assimilées, nous faisons à proprement parler de la composition: nous composons.

Nous commençons, comme de juste, par des descriptions; nous avons de temps en temps, une lettre, une histoire, mais jamais nous n'abordons les sujets abstraits. Je suis revenu à la vieille méthode des syllabaires français, seulement nous compliquons un peu. Nous prenons un sujet, simple, *une maison*, nous la décrivons; surveillant sa construction, par exemple, nous disons les ouvriers qui la construisent, ce que fait chacun d'eux et comment il le fait.

Puis nous entrons et tout l'intérieur s'offre à nous, avec la disposition des pièces, des meubles dans les pièces.

Dans la salle à manger on prend un repas; on y mange et on y cause; dans le salon, on reçoit des visites et on écoute les conversations.

Nous nous intéressons à des personnes, à la vie de l'université, à la vie sociale, aux villes et aux campagnes, et nous disons encore de vieux contes ou de vieilles histoires avec des termes à nous.

Tout ceci représente bien des étapes. Car en même temps, nous ne cessons d'étudier les différentes phrases du langage; les comparatives, les relatives, les subjonctives. Au fur et à mesure, nous les introduisons dans les compositions, les unes après les autres, les unes avec les autres.

Pour aider mes élèves et les diriger, je leur donne un plan de composition, et je leur donne surtout un vocabulaire approprié de mots, de verbes et d'idiotismes. Je ne leur laisse pas la bride sur le cou, car je tiens les dictionnaires pour choses néfastes aux débutants.

(Il m'est arrivé comme à vous tous, de devoir reconstituer des compositions par des traductions en arrière, pour ainsi dire, les élèves avaient dans leur dictionnaire, choisi d'un mot la signification à côté; cela m'est même arrivé si souvent dans des cours de composition avancée, que j'évite à présent d'avoir à faire ce tour d'esprit).

Ceci leur permet d'utiliser ce qu'ils apprennent ou repassent au fur et à mesure.

Je ne dis pas qu'ils auront un style semblable à celui de Rousseau ou de Mme de Staël; je dis que ceux dont les qualités de style s'affirmaient déjà en anglais, prendront un peu la même tournure de style en français, mais ce style doit évidemment s'ordonner dans le cadre fourni par le vocabulaire et le plan du devoir. Ne

croyez pas que les étudiants se sentent trop limités par ce cadre imposé; le vocabulaire peut s'augmenter de beaucoup de mots que connaissent ces étudiants, et du vocabulaire acquis par les compositions précédentes, ou par leurs lectures.

Nous sommes allés du simple au composé, nous avons envisagé seules les constructions principales et laissé de côté les exceptions rares, les constructions subtiles. Nous nous exprimons dans la langue de tous les jours, celle de la conversation, celle des lettres entre amis.

Plus tard, et grâce à ce premier pas, un élève pourra aborder en composition avancée, les règles qu'on applique rarement, les sujets difficiles, la composition de littérature ou d'histoire. Nous voulions d'abord créer l'instrument que plus tard il affinera et polira.

ADOLPHE-JACQUES DICKMAN

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EXAMPLE OF ORIGINAL COMPOSITION

Given in the beginning of the course:

Sujet: COMMENT J'ARRIVE A L'HEURE LE MATIN EN CLASSE

Vous est-il difficile d'être exact? N'est-il pas dur de quitter le lit les matins d'hiver? Hésitez-vous à vous lever? Comment faites-vous votre toilette? Combien de fois regardez-vous la pendule ou votre montre?

Vous habitez loin de l'université; vous prenez le tramway tous les jours pour aller en classe; alors vous regardez votre montre encore plus souvent. Vous déjeunez, et le café est chaud. Vous mettez votre manteau en mangeant votre rôtie. On entend le tram, vous courez, etc.

Vocabulaire des mots à employer:

Noms: Le lit, le sommeil, la chaleur, le courage, un saut, la salle de bains, l'eau chaude (froide), les vêtements, la table, le café, la rôtie (le pain grillé), le lendemain.

Verbes: Sauter, se précipiter, se laver, se raser, se coiffer, s'habiller, oublier, commencer, descendre, manger, verser, boire, regarder, se brûler, se dépêcher, courir, recommencer, détester.

Idiotismes: De bonne heure, il est temps, avoir sommeil, prendre son courage à deux mains, mettre de la poudre (de riz), à la hâte, il est huit heures, il est sept heures et demie, il est huit heures moins cinq (huit heures vingt), comme d'habitude, attraper le tram, arriver à l'heure, arriver en retard, avoir peur, jour après jour.

Given half-way in the course:

Sujet: LE SAMEDI D'UNE MAÎTRESSE DE MAISON

Décrivez le samedi d'une maîtresse de maison. Après avoir fait son nettoyage

elle va faire ses emplettes chez différents marchands. Suivez-la chez l'épicer, le boucher, à la crèmerie, au magasin de nouveautés, à la pâtisserie, à la confiserie, etc. Elle va réclamer son blanchissage qu'on a oublié de lui renvoyer de la blanchisserie. Elle passe par le bureau de poste pour y acheter des timbres.

Ecrivez ceci sous forme de dialogue et aussi en partie sous forme de description. Surveillez l'emploi des participes.

Vocabulaire des mots à employer:

Noms: Le chou, le chou-fleur, la pomme de terre, la patate, les haricots, les petits pois, la carotte, le céleri, la laitue, etc. La cerise, la pêche, la banane, l'orange, la pomme, la poire, l'ananas, la fraise, la prune, le pamplemousse, la noix, etc. L'épicerie, la boucherie, le pâtissier, le confiseur, l'épicer, le boucher.

La boîte de conserves, le macaroni, le fromage à la crème, le gâteau, le macaron, le petit four, l'éclair, le chou à la crème, le bonbon, la dragée, le chocolat, la praline.

Le blanchisseur (la blanchisseuse), le linge, la note de blanchissage.

Verbes: Nettoyer, balayer, épousseter, laver. Sortir, acheter, commander, choisir marchander, réclamer, se dépêcher, rentrer.

Idiotismes: Conduire les enfants en classe, faire des emplettes (des achats), faire une commande, livrer à domicile, faire un chèque, avoir un compte, faire inscrire à son compte, prendre le tram, conduire un auto, rentrer à la maison, ne pas perdre de temps, faire le ménage, faire le nettoyage, être fatigué.

Given at the end of the course:

Sujet: UN JOUR DE SORTIE

Le vendredi ou le samedi soir à l'université on permet aux jeunes filles et aux jeunes gens de sortir ensemble. Racontez une soirée. Premièrement: Un jeune homme téléphone à une jeune fille pour arranger un rendez-vous ou va la trouver en personne. Racontez la conversation au téléphone ou autrement. Deuxièmement: Le jeune homme vient chercher la jeune fille à l'heure fixée. Elle est prête ou le fait attendre. Ils doivent aller au bal ensemble. Dites quelques mots de la toilette. Au bal: la foule des danseurs, l'orchestre, la salle décorée, la gaieté, les danses, les présentations.

Après le bal les jeunes gens rentrent à la maison et se disent au revoir en se remerciant.

(Ecrivez ceci à la première personne: il s'agit de vous et d'un (ou d'une) de vos amis (amies).)

Vocabulaire des mots à employer:

Noms: Le téléphone, la conversation, la faveur, le remerciement, la toilette de bal (de soirée), la coiffure, l'éventail, la poudre (de riz), les souliers de bal, la sortie de bal.

Le smoking, l'habit, les escarpins.

La salle de danse, le parquet ciré, l'orchestre, le violon, le piano, le tambour, le trombone, le saxophone, l'estrade.

La valse, le one step, le two step, le tango, le charleston, etc.

Les rafraîchissements, le punch, les gâteaux, la glace.

Verbes: Parler, causer, sortir, s'habiller, attendre, s'attarder, danser, s'arrêter, recommencer, glisser, boire, s'éventer, s'asseoir, présenter, se fatiguer, revenir reconduire, dire adieu (au revoir).

Idiotismes: Demander la communication, la sonnerie du téléphone, faire un rendez-vous, donner rendez-vous, se réjouir.

Formules: Mademoiselle permettez que je vous présente monsieur X . . . (Réponse:) Monsieur, je suis très heureuse (je suis enchantée) de faire votre connaissance.

Mademoiselle voulez-vous me faire l'honneur de danser avec moi? (Réponse:)

Avec plaisir.

Danser légèrement, avec grâce, lourdement, être bon danseur, avoir une agréable danseuse, un aimable partenaire.

BOOK GOSSIP AND NEWS FROM ITALY

THE arrival in Italy in 1918 of a small contingent of American troops may not have anything to do with it, but the first signs of American influence in Italy appeared in that year; and since then Americanization has gone on steadily, increasing by leaps and bounds, until now the head of the government himself appears in many ways to be more American than the Americans.

The particular sign of 1918, besides the "Americano al seltz," was the birth of the first bibliographical journal of current Italian publications, "L'Italia che scrive" or "Ics" for short: which is not a particularly American novelty, to be sure, but the character and temperament of its editor is, most decidedly. I have not yet had the pleasure of meeting Mr. A. F. Formigini (accent on the antepenult), but he reveals himself so candidly through his publications that I seem to know him as I would a friend of long standing. Thus, I not only know that he has his office in Rome, Vicolo Doria 6A, that his office is fitted out in the most approved American fashion, with modern machinery, American system, and bobbed-haired girls; but I also know that he smokes a pipe—of which he has nineteen on a rack on his desk—and that as publisher he doesn't particularly care for the title of "professor" or "doctor," to which he has the right as "laureato in lettere," I believe. He is indeed all American: in energy and readiness to apply to his business the most modern inventions and methods, in the belief in advertisement and the knowledge of the psychology of advertisement, and especially in his delightful sense of humor, which perhaps explains one of his first editorial ventures, the "Classici del ridere," and certainly accounts for his own "famous" contribution to the collection, the volume entitled "La ficozza." In fact, his American resourcefulness and un-Italian sense of humor are such that apparently they got him in trouble a few years ago when the Fascisti took away from him his favorite child, the "Fondazione Leonardo," and kicked him out of the organization. If he had been more Italian, that is more tactful, the Government would probably have recognized him as spiritually a "fascista della prima ora," and might have given him one of the Ministries to which he has since humorously aspired.

However, that is all neither here nor there. I have said all this neither to praise nor to poke fun at Mr. Formíggini, but to bring out the personality of the man who so ably directs "*L'Italia che scrive*"; and I shall say more about him because, with his "Ics," Mr. Formíggini has created a most valuable organ of information, which fills a vital lacuna in Italian studies, and perhaps does more for Italy and Italian culture at home and abroad than a dozen ambassadors and ministers of education. His monthly not only contains the titles of most, if not all, recent Italian publications in every field of knowledge; but the most important ones among these are carefully reviewed by competent critics who not infrequently are great authorities in their particular subjects. Thus, it is first of all a most useful source of information for anybody interested in modern Italian literature, art, and science, and second, it is a great labor saving device, especially for us teachers of Italian abroad, who cannot possibly read all that is published, and yet must be fairly well informed on everything of any importance that comes out in Italy. Moreover, "*L'Italia che scrive*" supplies other useful aids to the student of Italian; indeed, this is where Mr. Formíggini's Italian genius and American practicality really come in. He saw from the very beginning that the reading of contemporary works would arouse interest in their authors: hence the immediate introduction of brief accounts about them, in the form of so-called "profilì," which frequently contain the only available information and criticism on those authors. Recently he has added another important department called "*bilanci consuntivi*," which appear from time to time, and are authoritative, critical reviews of about a year's crop in the various fields. And now, after conceiving and starting the "*Guide bibliografiche Ics*"—which were taken away from him together with the "*Fondazione Leonardo*"—he announces the forthcoming publication of an "*Enciclopedia delle Enciclopedie*" to be supplemented, for all living authors, by an Italian "*Chi è*" or "*Who's Who*," for which I am sure we have all long been waiting. Finally, omitting numerous other brilliant ideas and suggestions of his, intended to facilitate the sale and purchase of Italian books, I must speak of one capital scheme he has conceived to induce other Italian publishers to send out announcements of their publications to all those interested. Those of us who have tried for years to get on the

mailing lists of Italian publishers and booksellers know how difficult it is to receive catalogues and other announcements regularly from them. The Italian publishers have so far been so ignorant of the science of business as not to realize the value of a small investment in the form of constant advertising. Even Formíggini himself complains that "it costs an eye" to mail announcements to people who never buy. But the point is that "it will probably cost them both eyes" if they do not at least risk the loss of one. As a matter of fact, they will discover that in the long run they will more than make up any initial loss they may have; and, if Mr. Formíggini and his colleagues are "listening in" on this argument, I hope they will be convinced once for all that "it pays to advertise." Meanwhile, Mr. Formíggini himself seems to understand this pretty well, for, as I had started to say, he has recently invented and set up in his office a new machine, which he calls "*Censimento dell'Italia che legge*," and is in fact a directory of persons interested in receiving announcements concerning publications under any or all of forty categories. You pay one lira to register under each category (or twenty lire for all categories); your name and address is thereupon engraved on one plate for each category you have registered under; and then, "*vita natural durante*"—unless you change your address—you are supposed to be continually deluged with announcements of interest to you. We in America are not accustomed to pay for having our names included in such mailing lists, but when we consider the smallness of the amount, and the peculiar Italian psychology, it must be confessed that Formíggini's "*trovata*" is really ingenious, very useful to us, and likely to make his colleagues more business-like. To be sure, judging from the experience of one of us, it seems that the Italian publishers and booksellers who buy these lists from Formíggini after a while cease mailing to you unless you order from them direct; but perhaps it is too much to expect that they should see light all at once, and should judge the value of advertisement not so much from direct responses as from their general sales irrespective of how the orders come in.

These various innovations of Formíggini, so helpful to everybody concerned, writers, readers, and publishers, have naturally met with general favor, and, as might have been expected, have been imitated by others. Thus, soon after the "*Ics*" there began

to appear another bibliographical review, "*Libri del giorno*," published by Casa Treves of Milan; but this, I believe, is devoted to Treves editions only. When the "*Fondazione Leonardo*" was taken away from its founder Formigini, it also started a publication like the "*Ics*"; but this has never seemed just as good or as rich to me. It is called "*La Leonardo*." Finally, a new one has been announced for this year by the publisher Mondadori of Milan, which, however, I have not yet seen. It is entitled "*Il Libro*," and is intended to fill certain lacunae in the "*Ics*," catering particularly to public, scholastic, and circulating libraries of all kinds, and especially to teachers. Mondadori also published at the beginning of this year an "*Almanacco letterario*," which Formigini describes as a large, annual number of his "*Ics*." Finally, in these days of "battles," one is also being fought in favor of the book, and the publisher, Vallecchi of Florence has put out for the occasion a special and beautiful catalogue entitled precisely "*Per la Battaglia del libro*." But in asking for it, you are expected to enclose two lire for postage.

Having spoken of these valuable modern aids to keep abreast of Italian intellectual production, and before speaking of this very production, I should like to make a suggestion to our friend Formigini and his "formidable" colleague Mondadori. It is prompted by the really brilliant idea of the latter, enthusiastically approved by the former, and fully described by him in the "*Ics*" for January 1926, p. 4, under the title "*L'Enciclopedia volante, ovvero lo Schedario Mondadoriano e le Cartoline parlanti*"; and it is to the effect that this excellent idea of Mondadori be adopted by the "*Ics*" and be made retroactive to the extent of covering all its announcements since 1918. In other words, I suggest that, on the occasion of the tenth anniversary of the "*Ics*" next year, Mr. Formigini reprint on regular library cards of standard size the titles of all the books announced in the "*Ics*" during these ten years; that in the case of books which have been reviewed, this review be, if possible, reprinted on the card or, if too long, referred to thereon; and that hereafter such a card be provided for every book of any importance that comes out in Italy. The value of such a card catalogue, easily kept up to date, would, of course, be simply immense to librarians, students, and teachers of Italian at

home and abroad; and it would constitute one of the greatest contributions to "la battaglia del libro."

Coming now to the literary production itself—for I shall, of course, limit myself to news from the literary world—the task of summarizing recent Italian achievements in the various fields of literature is made very easy by three of the "bilanci consuntivi" I spoke of above as a new, regular department of the "Ics."

The first of these, by Fernando Palazzi, a regular critic of the "Ics," is entitled "Romanzo e Novella," and may be found on page 5 of the "Ics" for January 1926. According to Palazzi, who there reviews the crop of 1925, the novel and short story seem to be doomed as literary genres, and their place is temporarily being taken by mere narratives of various kinds, different even from the "squarcio di vita" type, and containing personal recollections, portraits, moral essays, conversations, and other disconnected discourses, without any unity or coherence. Thus, among the best things of 1925, he mentions the following, which are neither novels nor short stories: "Vita elegante," by Luciano Zuccoli; "Tragedia di Mayerling," by Borgese; "Illuminato," by Suali; "Cose viste," by Ugo Ojetti; "Soste del pellegrino romeo," by Calzini; "Novale," by Federico Tozzi; "I tempi del cuore," by Mimí Mosso; "Uomini e folle rappresentative," by Angelo Gatti; "Storie di bestie e di fantasmi," by Carlo Linati; and "Colloqui col fratello," by Stuparich. To be sure, 1925 produced some very good novels too, such as: "Tempo di marzo," by Francesco Chiesa; "La fuga in Egitto," by Grazia Deledda; "La Pulzella senza pulcellaggio," by Panzini; and "Cuore che mi hai dato," by Fausto Maria Martini. Two young writers of promise also appeared in that year: Mary Tibaldi Chiesa, author of "A tutte le allodole deve crescere il ciuffo," and Giuseppe Maggiore, author of "Vita apparente d'un uomo vero." Finally Palazzi also mentions the following volumes of very good short stories: "Città sconosciuta," by Borgese; "Dal naso al cielo," by Pirandello; "La vera grandezza," by Marino Moretti; "Piccola gente di città," by Umberto Fracchia; and "La donna dei miei sogni," by Massimo Bontempelli.

Since 1925, from this general field of prose writings, more or less narrative in form, we may pick out: "Fra la spiga e la mano," an original and carefully thought out little book by Carlo Magnani; a humorous book, "L'uovo dell' amazzone," by Giuseppe Zucca;

three volumes of beautiful travel literature, namely "Terra di Cleopatra" by Annie Vivanti, "Da Leptis Magna a Gadames" by Raffaele Calzini, and "Cammina, cammina" by Riccardo Balsamo Crivelli; also the following novels: "Il segno della croce" by Marino Moretti; "Quasi una fantasia" by Ettore Cantoni, "La fiaba di Calugino" by R. B. Crivelli, "Fra due silenzi" by Enrica Grasso, "La rivolta del figlio" by the historian Guglielmo Ferrero, now turned novelist, and "Il Covo" by Alessandro Varaldo; and the following volumes of short stories: "Realtà dei burattini" by Cesare Giardini, "Il cerchio d'oro" by Antonio Rizzi, "Perdonate Eglantine" by Annie Vivanti, "Le strade" by the poetess Ada Negri, "Col permesso del babbo" by the dramatist Roberto Bracco, and "Storie e moralità" by Giulio Caprin. Finally, I might mention three volumes of children's stories—in which Italian literature is so rich—all quite original and beautifully written: "Quando il gatto fa le fusa" by Teresah, "Il pulcino verde e storie di altri animali" by C. Lorenzoni, and "Racconti, Novelle e Leggende" by R. Fumagalli.

Palazzi is right: modern prose writers—and this not only in Italy—seem to lack discipline and order; at least they appear to have no definite aim or clear vision, and their writings show frequently the want of artistic, classical unity. Despite the great number of authors and works, or perhaps because of it, the present period is not one of great originality or of chefs-d'oeuvres of the narrative genre.

Nor is the harvest any better in the field of the drama, although it must be admitted that, for better or for worse, the Pirandellian theatre does constitute a real innovation and a distinctive, concrete Italian contribution to the development of the modern drama. However, Adriano Tilgher, perhaps the best dramatic critic in Italy today, who in the "Ics" for October 1926 reviews the Italian dramatic production for the previous theatrical year, is certainly not very enthusiastic about it all. He blames the war, which by completing the process of Italian nationalization has destroyed all interest in regional life, and thereby caused the death of the play in dialect; and he blames the cinema for killing the old type of play with a sensational plot based on adventure or pure fancy. The Pirandellian theatre has done away with the old passion and psychological drama, and now is itself undergoing a

crisis. The reason for this state of affairs, according to Tilgher, is to be found in the fact that, the theatre being the faithful mirror of society, and the Italian people having recently undergone a profound political change, a few years must necessarily pass before a new cultural current is formed and a new theatre created in tune with the new order of things.

However, this does not mean that there are no new plays worthy of mention, nor that none of them are excellent. Tilgher's criticism is absolute and not relative; and, as plays go nowadays, more or less all over the world, the Italian production is comparatively neither small nor bad. Following Tilgher's report, we might mention first a number of supposedly "comic" comedies, that is as comic as modern Italian playwrights can be, who do not have a very profound sense of humor. These are: "Parodi e C.," by Sabatino Lopez; "La regina ha mangiato la foglia," by Gildo Passini; "La sposa dei re," by Ugo Falena; "Mezzo gaudio," by Gino Rocca; and "La trovata di Paolino," by Renzo Martinelli. But the most recent phase of the Italian theatre is best revealed perhaps by three men, representative of a small group called "crepuscolari," namely Fausto Maria Martini, the "crepuscolare puro," Nicola Porzia, "neocrepuscolare," and Enrico Cavacchioli, "crepuscolare futurista." Martini is the author of "La sera del 3°," a fiasco, and Porzia of a great success, "La donna di Biagino Spaventa," while Cavacchioli has recently come out with "Pierrot impiegato al lotto." On the other hand, the personality plays, of which there are a great many, all naturally show Pirandellian influence. Among them may be mentioned: "I pazzi," by Alessandro de Stefani; "Gli Amanti impossibili," by Gino Rocca; "Il cammino sulle acque," by Orio Vergani; "Va bene così," by Renzo Martinelli; "Cuore in due," by Cesare Giulio Viola; "Gutlibi," by Giovacchino Forzano; and "Vezzo di perle" by Sem Benelli (!). As Tilgher says, the year couldn't end without Rosso di San Secondo coming out with something, and he has in fact come out with a bad "Il delirio dell' oste Bassà" and a fair "La scala." Finally I might mention Guido Stacchini's "Il bilancio della signora Evian"; G. A. Borgese's "Lazzaro"; a dramatic mystery (!) entitled "Eva" by S. Minocchi; and, by way of curiosity, a thoroughly futurist play, "Vulcano," by the father of futurism, F. T. Marinetti.

Before passing on to poetry, I know my colleagues will be grateful to me if I call their attention to two plays which may be found suitable for acting by Italian clubs, especially in high schools. They are: "*La cassa scolastica*," a dramatic sketch by C. Romiti (Osimo, Istituto Editoriale, 31 pages), and "*La Commedia di Pinocchio*," a dramatic adaptation in 5 acts of Collodi's famous "*Pinocchio*," by A. Cuman Pertile, with music for the "*melodoghi*" by Oddone (Florence, Bemporad, 127 pages).

In his review, similarly pessimistic, of recent Italian poetry, Corrado Pavolini (cf. "*Ics*" for March 1926, p. 46) objects to Papini and Pancrazi's Crocian interpretation of poetry, as carried out in their anthology of "*Poeti d'oggi*" (Florence, Vallecchi, 1925), and declares that he will not consider "poetry" any composition, however poetic, which is not in some kind of "verse." Of course he does not mean by this that all verse is necessarily poetry, nor that prose may not be poetic; but he wishes to differentiate between prose and poetry, and believes that the difference lies in the difference between the rhythm of poetry and that of prose. I believe he is on the whole right, and possibly Croce's theory has done as much harm as good, encouraging all kinds of young, undisciplined poetasters to dispense profusely their "*orpello*" for pure gold. Still, it is difficult not to call poetry the already mentioned beautiful, poetic prose of Francesco Chiesa in "*Tempo di marzo*," or the very recent novel in lyric prose entitled "*Dio è qui*" by Angiolo Silvio Novaro.

Pavolini also tries to differentiate the neoclassicists from the futurists, and to otherwise group and classify the many, too many poets and would-be-poets of today; but I advise the reading of these moderns without any pre-orientation, otherwise one is likely to find himself in a veritable jungle of wild ideas and still wilder critical opinions. Onofri is possibly right when he says that art has now become self-conscious and self-critical (cf. Arturo Onofri: "*Nuovo Rinascimento come arte dell' Io*," Bari, Laterza, 1926); so that if to the self-criticism of poets we add the criticism of critics, we are likely to become pretty much involved. No wonder Pavolini himself sometimes finds them "*illeggibili*," and worries lest he has failed to recognize a great work! Thus, omitting them also, let us mention only the intelligible and best ones, without any other classification than the broadest and most evident one. The follow-

ing may be said to be spontaneous and sincere, and therefore true poets: Ubaldo Riva: "Passatismi"; Mercede Mùndula; "La piccola lampada"; Pietro Mignosi: "Dialettica, Epica e santità"; while the following are rather fanciful and ironical: Ugo Betti: "Il re pensieroso"; Gino Gori: "Il mulino della luna"; Lionello Fiumi: "Tutto cuore." Still according to Pavolini, the best contemporary Italian poets, expressing the vital tendencies of today are: Pietro Mastri, Umberto Saba, Eugenio Montale, Ungaretti, Angiolo Silvio Novaro, and Leo Ferrero. These write mostly for reviews; but recently Mastri has announced a poem in preparation entitled "Palinodia," and Saba is going to publish with Treves a large collection of "Figure e canti." Leo Ferrero has only published one lyric so far, "All' autunno," but that is a gem, according to Pavolini; and Montale has recently published "Ossi di seppia." I cannot mention any volume by Ungaretti, but of Novaro, who, as we have seen above, has turned novelist, like Chiesa, there is a volume of poems entitled "Il cuore nascosto" which is fairly recent (Florence, Treves, 1921). Finally I might mention Tommaso Gnoli's recent volume, "Canti di sogno."

Of course, as Pavolini remarks, D'Annunzio is still alive, and Palazzeschi may still give us something, while Di Giacomo has long been silent. Italian poetry is not dead, but just now it seems to lack the great master, the Carducci or Pascoli, or even the D'Annunzio, who will give his name to these times. On the other hand, in the words of Pavolini, "the clearest modern tendency seems to be, with respect to form, to a return to rhymed verse treated with a new variety of accents and caesuras; and with respect to substance, to a firmer, less colorful, and more human consideration of the cosmos which the song wishes to interpret and at the same time represent. Loquaciousness is disappearing, and poetry is returning to an aulic manner which is not without clearness and simplicity."

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A LINGUISTIC "DAILY DOZEN"

I WOULD like to make a suggestion to your readers with reference to the learning of French or other foreign languages. I have traveled on the continent and have there often noticed a fact which must be a mere truism. If a child only learns the muscle movements necessary to any language when reasonably young he may disuse that language for an indefinite period of time and later take up and speak the language almost without accent.

Whether we accept the behavioristic hypothesis or not, we must recognize the fact that language is largely a matter of muscle coordination in the throat—speaking very broadly. Also, like all other motor habits—say swimming—once learned it may be almost forgotten and then relearned very rapidly and very well.

Such being the case, why not try the following plan? All the throat movements necessary to French could probably be contained in a reasonably short article. Suppose that I prepared a little recitation for a child very carefully, so that it took in virtually all the sounds in the French language. Then suppose that I had the child memorize this recitation, at the age of six, very carefully and correctly under the tuition of a French instructress, and that his sole training in French up to the age of fourteen consisted just in repeating this recitation, parrot like and with or without knowledge of its content, to a French teacher. By giving this training in the form of a recitation we should probably make it more interesting than if sewed up in any other guise. At age fourteen he takes up French. If there is anything at all in the theory of habit formations, I claim that my linguistic "daily dozen" will give him a very decided and definite advantage over other children in learning the *spoken* language.

Having got so far, let us now consider how the plan is to be worked.

First of all we must get our drill exercise ready. This should not be so very difficult. All that is needed is a little piece of poetry very carefully prepared so as to cover all the vocal sounds in the language under consideration—let us say, French. I should think that it had better take the form of poetry, since children are so very fond of rhythm. The length of this passage would be governed

solely by the possibility of getting all sounds in the language repeated, say, three times at least. Needless to say, the poem would have to be specially prepared—no existing piece of poetry would quite fill the bill. So much at least merely requires a careful piece of preliminary work.

We now come to the problem of the practical application of this training—which is not so easy. Let us, however, bear one or two points clearly in mind. First, we are teaching the *spoken* language and we are merely drilling the child in phonetics. He does not have to master the grammar, does not even need to understand what he is saying. So far as we are concerned he merely has to get the sounds correctly—nothing more. Secondly, to insure that those sounds are correct we must have a native of France to teach them—not necessarily a teacher of French. The child is to learn by imitation, as all young children do. Provided the instructress can speak French herself and can detect poor pronunciation in others, no more is necessary. With constant practice the child will imitate her accurately—the instructress need know nothing about the latest theories of teaching language. In other words, all that we need is a very average individual and not a highly paid specialist. Any one who has tact with children and can really speak the language in question without accent will satisfy us.

At first this practice would have to be considerable, let us say a twenty minute individual period twice a week, and perhaps a group recitation. Still more, from the very nature of things a great deal of individual attention would be necessary. It would be quite different from reciting the arithmetic tables. We must have exact pronunciation. Our two difficulties would be the time necessary on the curriculum and the expense. In our private schools this could be easily handled. Also, a certain minority of parents would be willing to pay for private instruction—leaving about ninety-nine percent of our school children untouched.

Under these circumstances let us take a practical example, and see what happens. Suppose we decide to begin in the first grade, suppose we have our little piece of French poetry all made out, and suppose we have a school with fifty children in Grade 1. First we must get our French instructress. That is not difficult. Merely a girl who can really speak French and has tact with children.

At first, instruction must be individual. Let us suppose that she puts in twenty minute periods with each child. This will give us about a dozen children in one day receiving individual instruction. They should receive at least two periods a week. That is to say, our instructress could handle about twenty-five children to start with. This also allows for a group recitation.

Then the work enters another phase. Once these children have learned to repeat their little piece of French poetry with absolute accuracy they will require only a fraction of the attention. The instructress will then only have to check up once a week for a class recitation or for a series of rapid individual recitations to make sure of the pronunciation or for special drill. Our program of twenty-five children a week leaves her a day for such group drill. I think she should be able to secure accurate memorization and pronunciation in one term of individual work, which would enable her to cover fifty pupils in a year. She could, moreover, keep checked up on these children through the succeeding grades, since once they had learned the work it would be purely a matter of recitation and practice.

Thus one very ordinary teacher could take care of a class of fifty beginners yearly—place them at what age you will—and keep checked up on the results of former years. This would apply to any language, should make correct pronunciation at a later date possible, and should greatly facilitate the later teaching of the language by eliminating phonetics.

We should realize one very important point. *This proposal does not call for more time and expense but merely for a redistribution of these items.* Instead of teaching pronunciation in Grade IX, when it is too late, we teach it in Grades I, II, or III. The time and energy consumed on the part of both student and teacher should be about the same in either case—which is only a guess but probably fairly accurate.

Is the plan worth trying? I feel it is. Time given in the early grades would be largely cancelled by time saved in the later grades, when we have to teach the child under far more adverse conditions. The expense of instruction at this early period would be less per hour than later, since we tend to use higher salaried teachers in the high schools.

On the positive side we would insure a much better pronunciation and, a point which is of great importance, we would make the learning of the actual language far easier. Many weary hours of vain drill in phonetics would be eliminated.

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AN OBJECTIVE TEST IN SPANISH

THE article by Professors Broom and Kaulfers in the May number of the MODERN LANGUAGE JOURNAL encourages me present for consideration an all Spanish testing device which has to given satisfactory results in my classes for some years. The following directions and items from the test itself are self-explanatory and are presented as prefatory to further remarks thereon.

Directions: This is a definition-completion test for measuring your ability to understand written Spanish. It consists of 45 definitions taken from an all Spanish dictionary. The word defined has been omitted from its usual position and is found in a series of five words given below the definition. Each word has a number. Determine which word of the five is defined and then write its number on the blank line which precedes the definition. For instance, the first definition is that of *agua*. Find *agua* in the series just below and write its number on the blank line just before the definition. Continue in this manner until you have connected as many words and their definitions as you can. You will be given as much time as you need within a forty-minute period.

1. _____ Líquido transparente, insípido e inodoro. 1, agradecer; 2, agua; 3, agudo; 4, aguja; 5, agujero.

7. _____ Persona que tiene por oficio guisar la comida. 1, coche; 2, cocina; 3, cocinero; 4, cochero; 5, codo.

21. _____ Instrumento de metal para abrir o cerrar una cerradura. 1, llave; 2, llegada; 3, llegar; 4, lleno; 5, lluvia.

23. _____ Alimento hecho de harina (sobre todo de trigo) amasada, fermentada y cocido al horno. 1, carne; 2, sopa, 3, paño; 4, paja; 5, pan.

36. _____ Materia de que se trata. Tema o argumento de una obra. 1, asiento; 2, asistir; 3, áspero; 4, asunto; 5, asustar.

39. _____ Cuerpo carnoso, prolongado, móvil, colocado en la boca, y que sirve para la gustación, la deglución y la palabra. 1, legumbre; 2, lejos; 3, lengua; 4, lento; 5, leña.

42. _____ Rama delgada y larga. Bastón de mando. Medida de longitud. 1, vano; 2, vapor; 3, vara; 4, varios; 5, vaso.

44. _____ Sentimiento de inquietud causado por un peligro. 1, miedo; 2, miel; 3, mientras; 4, milla; 5, mitad.

A criticism is accepted to the effect that it would be better technique to have the word itself written out rather than the number that designates it. There is some chance of error in

transcribing the number. However, should an appreciable time limit be added to the test, writing should be eliminated as time consuming. The double procedure of underlining the word and transcribing its number is recommended as having the approval of authorities on test building. The simpler procedure hitherto followed has given good results and is reported as experimentally practiced.

A test like this is objective and easy to grade. The numbers indicating the solution of the various items are found in a straight line down the margin of the test sheet. The instructor fills out a fresh sheet with the correct numbers and superimposes it upon the sheet to be corrected. The rest is a matter of rapid comparison. Hitherto, scores have been assigned on the number of items correctly solved. The weighting of items, the scaling of the test, and the introduction of a shorter time limit would be, however, a mere matter of routine after the first preliminary trials.

Several comparisons have been made between the results of this test and marks given for daily work throughout the semester. Coefficients of correlation obtained vary from $r.66$ to $r.84$ in classes from fourteen to twenty members. It may be remarked in passing that $r.60$ or above is considered as showing a high correlation. Indicative of method, the text followed has been Hill's and Ford's First Spanish Course, supplemented by an easy reading text. No work or exercises were ever given that might savor of coaching for this particular form of test, nor had the students any familiarity with an all Spanish dictionary.

The construction of this test was simple, almost mechanical. A list of forty-five words was selected at regular intervals from the Wilkins word list. The words and their definitions were then sought in the dictionary *Pequeño Larousse*. The first definition to each word was usually selected, omitting secondary meanings and illustrative sentences. Sometimes a definition was altered or even rejected in order to prevent the appearance therein of a word so related in form or derivation to the word defined as to furnish too ready a key to the solution desired. As for the four alternative words to accompany the word defined, all five forming the series placed below the definition, they were chosen on the arbitrary principle of taking words in the list immediately preceding or following the word first selected for definition. Only a

few alterations were made in the results of this procedure. Of course, synonyms should be eliminated in the unlikely case that they should appear, and other possible combinations might render advisable the revision of a series. Any other plan for selecting alternates may be followed, but the above is convenient, and it is doubtful if a more laborious method would give better results. Operating on a random principle, it is impossible to foresee the relative difficulty of the resulting items, but a practically uniform average difficulty should result in any number of tests constructed on the same procedure from the same word list. The tests thus constructed from the Wilkins list have proved too easy for second semester college students and second year high school students. A more difficult set is needed for advanced students, selecting words at regular intervals from a more difficult word list¹ or from the dictionary itself.

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¹ At this juncture the word lists of the Modern Language Study may be suggested for use. These give the commonest words in the order of their frequency. As a special reference, mention is made of the Spanish Word Book compiled by Milton A. Buchanan and published by the University of Toronto Press.

RE-TRANSLATION A SUBSTITUTE FOR THE "THEME"

ALMOST half a century has passed since, in his epoch-making pamphlet,¹ Wilhelm Viëtor said: "Translation into the foreign language is an art with which the school has nothing to do." Other reforms proposed by Viëtor have been adopted in the main (more attention to pronunciation which was to be taught on a phonetic basis, a better choice of vocabulary, passages connected in thought, and the reading book to be the center of instruction), but the *pièce de résistance* of our school grammars, with one notable exception, is still the translation exercise from the vernacular to the foreign language, the *thème* as it is called in French schools, as distinguished from the *version* or translation from the foreign to the mother tongue. It is not proposed here to enter into a discussion as to whether Viëtor was right or wrong, or as to whether the method which treats language as a habit forming process is superior or not to the method which aims to teach the new language by a process of comparison with the vernacular. "We face a condition, not a theory": translation exists in our grammars, and few teachers have the time to supply other exercises which will adequately take its place. Translation also exists in the examinations of the College Entrance Board, not as the sole exercise, to be sure, but yet as an important part. If pupils are to translate satisfactorily, they must have had practise in translating, as acquaintance with the technique of any exercise is one of the first requisites for its successful performance. Whether this translation should be done from the outset, or towards the end of the course, is still another question which need not be discussed here. The fact remains that translation is accepted by the majority of teachers as a necessity under the existing conditions, and that the *thème* is a very important part of the lesson.

There are two variations of the *thème* in common use. The first is that found in the grammar, consisting of single, disconnected sentences built purposely to illustrate a certain vocabulary and set of rules. The second, found in the composition book, differs from the first in being connected in content and illustrating a wider variety of rules. Both are preceded by a French model

¹ Wilhelm Viëtor: *Der Sprachunterricht muss umkehren* (Heilbronn, 1882).

consisting of disconnected sentences or a paragraph of connected thought. The basic principle of both types is the same, that of comparison between the two languages. The usual procedure in both cases is the reading of the French portion, the explanation of the new rules with some drill, and the assignment for home work of the English-French sentences.

What are the defects of this system? Despite the efforts of the teacher to draw the attention to the French form, in the actual writing of the exercises the English construction predominates, and is a constant temptation to the pupil to translate literally. Why should he *not* translate *I am going* as *je suis allant* or *I give it to him* as *je donne le à lui*? It seems reasonable to him! He may have been directed to reread the French sentences and models before beginning to translate. But the identical model is rarely there, and if it is, it is concealed among a multitude of other expressions, also unnatural and bewildering to the pupil. The results of this translation prepared out of class are frequently disastrous in the case of all but a small percent of gifted students with analytical minds. The rule is forgotten or misapplied; the temptation to translate literally downs all but the strongest; old errors rear their heads again. In more advanced work, even if grammatical accuracy is attained, the result is often unidiomatic or stiff, at least to French ears as yet uncontaminated by contact with the English idiom. The technique of the assignment, preparation, and correction is very inefficient also. The sentences prepared at home are written on the board the next day and a large proportion of the all too limited class time is spent in correcting and explaining mistakes. It has been said that this method resembles that of Penelope's web, in which what was done in the evening was undone the next day. It is a technique which would not be tolerated in any business concern. Can it be justified on the basis of the "trial and error" method? No, for we are told that the secret of good teaching is to avoid making mistakes. The time spent in "un-learning" an error is surely time wasted. A statistical study of the correction of oral errors² has shown that three corrections on an average were necessary to eradicate a mistake once made.

The usual method of preparing the *thème* is, then, open to criticism on account of its lack of accuracy in results, with con-

² F. B. Kirkman: *The Teaching of Foreign Languages* (London, 1909), p. 103.

sequent fixation of bad habits rather than good, and its inefficiency in loss of time. One way of avoiding this difficulty would be to banish the *thème* entirely and substitute "direct method" exercises for it. But these exercises are either lacking entirely in some grammars in common use, or are not sufficient in number to furnish an adequate substitute. Moreover the comparison process in itself is felt by many teachers to be valuable. Under these circumstances the "re-translation" exercise is proposed as a substitute which will avoid the above mentioned defects of the *thème*.

The re-translation method was proposed for teaching Latin as long ago as 1570 by Roger Ascham in *The Scholemaster*.³ Cicero's *Epistles* were used as the model; the text was first to be explained "cherefullie and plainlie," construed and parsed by the teacher for the child. "This done thus, let the child, by and by, both construe and parse it over againe. . . . After this, the childe must take a paper booke, and sitting in some place where no man shall prompt him, by him self, let him translate into Englishe his former lesson. Then shewing it to his master, let the master take from him his latin book, and pausing an houre, at the least, then let the childe translate his owne Englishe into latin again, in another paper booke. When the childe bringeth it, turned into latin, the master must compare it with *Tullies* booke, and laie them both together . . . and where the childe doth well, either in chosing, or true placing of *Tullies* wordes, let the master praise him, and saie here ye do well."

As applied to the modern classroom and the teaching of a modern language, the procedure is as follows: the preliminary explanation and drill on new material is the same as with the old method; the difference is in the assignment of outside preparation, of which the *French* sentences, instead of the English, are made the basis. The French model is read in class; attention is called to the application of the new principles studied and to peculiarities of orthography; any difficulties in translation are discussed. As preparation for the next lesson the student is to write out a good, idiomatic translation or *version* of these French sentences; the French original is to be studied orally and the *version* re-translated, both orally and in writing, until it can be done without mistakes.

³Roger Ascham: *English Works*, edited by W. A. Wright (Cambridge English Classics), Cambridge, 1904, p. 170 ff.

Each pupil brings a copy of the *version* to class and the first part of the period is given to writing the re-translation. During the process of writing the teacher may well make the rounds of the class, indicating mistakes, which can frequently be corrected immediately by the student. The notebooks or papers, both *version* and re-translation, are collected for subsequent marking, or they can be exchanged, the mistakes indicated by the pupils on comparison with the original, the number of mistakes noted, and verified later by the teacher. This type of exercise takes a comparatively short time to correct, as the model exists, and there is little or no variation of form possible. The mistakes should be indicated merely, not corrected, for the pupil should do this himself from the model as follow-up work. For this reason a double set of notebooks, in which the corrections can be controlled, is preferable to papers. As a matter of fact the number of mistakes is small, an indication of the value of the exercise. A high standard of accuracy can be demanded and obtained, for it is evident to all that mistakes in large number are due to no other cause than that of insufficient preparation. Failure to make an idiomatic English translation should be heavily penalized. A variation of the work is to have the re-translation written on the board, or recited, but the writing out by the whole class, which takes only five to ten minutes according to the length of the assignment, is the best method to insure steady work.

The objection may be made that this writing from memory is mere parrot-like repetition, with no reflection on the part of the student, no deliberate application of the rules he has learned. But is not the example worth more than the rule? And can the rule be really grasped, if concrete examples of its application have not already been assimilated? The best answer to this objection, however, is to point out that the lesson need not, and should not, stop with the re-translation. When that has been written, the usual English-French exercise may be done as a group exercise in class, guided by the teacher. The vocabulary and many constructions have been assimilated by the preceding exercise; the principles involved are again brought to the foreground and applied to changed conditions, with discussion as to their validity. This furnishes a real exercise in reflective thinking. Errors of application will be fewer in number, as the thinking process is directed by the

teacher; they will also be immediately corrected and so are less likely to be retained.

The procedure which has been explained is that used in the period when a grammar or composition text is in use. It can also be employed to great advantage in conjunction with the reading lesson, by assigning a short paragraph for re-translation as part of the daily preparation. It is both surprising and gratifying to find, in subsequent work in "free" composition, how expressions learned in this way will appear again.

The advantages of this method over the usual method are striking. It furnishes a perfect model for the pupils to study (on the assumption that the "made" text is idiomatic); the tendency to translate literally is lessened by putting the French construction, rather than the English, in the foreground. The oral and written repetition necessary aids the retention of vocabulary, forms, and constructions, and builds up a store of thought-units. It has the advantages of oral memorizing, which have always been recognized, with the additional advantage of practice in correct orthography and agreements which, in French at least, do not appear in oral work. It is also less of a strain on the memory than oral memorizing, as there is a guide to the sequence of thought in the English version. For that reason it is welcomed by the students. It necessitates individual, independent work, for no pupil can learn the re-translation for another. At the same time 100% accuracy is placed within the reach of all, with sufficient application. The possibility of perfection, even though momentary, is one of the greatest incentives to work which we can hold out to our pupils. The technique of the assignment, correction, and grading is simple; the actual correction may be done satisfactorily by the class, thus reducing the work of the teacher to a minimum of checking and entering grades.

The re-translation exercise, therefore, not only avoids the errors of the *thème*, but has positive advantages of its own. It does not offer a royal road to learning, for it demands hard application on the part of the student, and constant vigilance on the part of the teacher. It does, however, provide a path less beset with pitfalls than that of the *thème*, and one which leads to better results.

EUNICE R. GODDARD

Goucher College

AN EXPERIMENT WITH FRENCH AND SPANISH LABORATORIES

IF A laboratory is desirable and necessary in teaching science, why not utilize it in the teaching of Modern Languages? At our school the results have been so gratifying to the Department and to the students themselves that laboratory sections are now considered not only desirable but indeed essential in the teaching of elementary languages.

Our first year classes meet four hours a week for three hours credit. Three of the hours are spent in regular class work with the instructor. The fourth hour is devoted to work in a laboratory section.

This laboratory includes drill on verbs, pronunciation, phonetics, songs, games, grammar explanations, conversation, memory work, vocabulary drills, map drawing, history, geography, dictation—in short, all those things that the teacher is always hoping to accomplish, but for which she does not feel she can spare the time.

These laboratory sections are directly responsible to an instructor who is assisted by modern language majors enrolled in the teaching course. A laboratory section consists usually of about twenty-four students. The student assistant receives very valuable training and experience, and the sections can be divided into groups of seven or eight, so that much individual attention may be given to the members of the group. The assistants, aided and supervised by the instructor, outline the work of the semester, and then each week a conference is held at which time the plans for that week, with changes or modifications, are discussed, and frequently demonstrations are given of some point in question.

The student assistants are very eager to take charge of laboratory sections, because they have discovered that it is of great advantage to them to present what they know and what they are learning before real students. Of course laboratory sections are not identical with regular class work, but the presentation of material and the conduct of such a class gives to those assistants a poise and sureness to be gained in no other way. In addition, from the instructor's reports on the assistant's management of a

group the department has some definite data on which to base an opinion as to the probable success or failure of that student as a teacher. As to the students, they are brought into much closer contact with instruction, so that their individual weaknesses may be dealt with. It has been generally observed that students are less timid in asking help of assistants than of the regular instructor. Because of the small size of the groups, students participate actively in every part of the recitation.

Constant drill is given in phonetics and correct pronunciation. The victrola and records are kept in an accessible spot and students are expected to practice with it between recitations. Some teachers require a certain number of minutes of outside drill per week, others base the amount on the individual needs of the student. One record we have found particularly valuable for this work is *Practical Key to French Pronunciation*, Fèlix Weill, Student Educational Records Co. Another good set made by this company is *Sounds of French*, and if you use *Fraser and Squair* there are records made for that. The Iroquois Publishing Co. also has two very good sets of French pronunciation records and plans a similar set for Spanish. We have not been able to find a good Spanish pronunciation record similar to the French. If you use *Hills and Ford* you can obtain records for it from the Student Educational Records Co. In addition to this phonetic drill we use records of fables, poems, prose selections, dramatic readings, and songs.

Although phonetic transcription is not considered the aim of phonetics, yet the students in the laboratories are asked to write in phonetic script as often as is practicable, because we have discovered that if correct phonetic transcription can be made by the students, pronunciation is greatly improved. This also reacts on the assistants, who become interested in phonetics from the practical point of view and who see the necessity of accuracy if they hope to continue work in languages. The whole attitude of the phonetics class has changed since the assistants have been teaching the material they have been learning.

For vocabulary and conversation we have found the Heath Language Charts and manuals excellent. The students prepare a chart lesson, and during part of the laboratory period they discuss the chart or make up stories from the picture. Often the

stories are continued by one student after another. Another aid to conversation is the playing of games such as those listed in M. L. J., November 1926, *Games for Modern Language Classes* by Guy C. Chambers, and in *Games for French Clubs*, John A. Hess, D. C. Heath. Sometimes we use card games, *Jeu de Verbes*, *Jeu d'Actions*, *Jeu de Pronoms*, *Jeu de Vocabulaire*, Modern Language Press, and *Juego de Autores Españoles*, one pack of dramatists, the other of novelists, published by Juanita Helm Floyd. These games have proved so popular that girls often borrow them to play outside of class. Then sometimes we play a game: "I went to Spain or South America and did so and so, or saw this and this." For this we have found *Spanish Life*, Allen and Castillo, Holt, and Waxman, *Trip to South America*, Heath, very helpful.

Often we have the impromptu acting of plays. The play is read to the class, the parts are assigned and the students play it paraphrasing the words. Such plays are to be found in *Les Contes Dramatiques*, Heath; *Rire et Sourire*, Century; *Fifteen French Plays*, Allyn and Bacon; *Easy Spanish Plays*, Allyn and Bacon; *Comedias y Juegos*, Century; Harrison's *Elementary Reader*, Ginn and Co.

History and geography are taught in two ways. If the topic is complicated the student prepares the work in English and gives a talk with the aid of the map such as she would make in a geography or history class. But often the student draws maps to illustrate geographical or historical material and makes a crayon talk supplementing the drawing by necessary explanations in French or Spanish. For this *La France*, Kullmer and Cabeen, Kraemer Pub. Co., is especially recommended. *La Belle France*, Allyn and Bacon; *Le Français et sa Patrie*, Sanborn; Stoddard's *Lectures*; *Historia de España*, Romera Navarro, Heath; *A History of Spain*, Chapman, Macmillan, are all very good.

We teach songs in connection with their geographical or historical significance. Some are taught by rote, others are taken from *Chants de France*, Jameson and Heacox, Heath; *French Songs*, Ballard and Walter, Scribner; *Modern Spanish Lyrics*, Holt; as well as songs on the records.

At nearly every meeting a short dictation or drill on verb blanks is given by the assistant, who collects, grades, and returns them. Frequently there are vocabulary or verb matches between

groups of the same section or other sections. For vocabulary the *Mèras Petit Vocabulaire* and *Pequeño Vocabulario*, Heath, are helpful and aid in standardizing the work.

Twice a year we have Stunt Night. For this each group prepares and submits a stunt. A committee selects the best ones, which are then presented in a meeting in the gym to which all persons interested in French or Spanish are invited. At the last meeting these stunts included tableaux, dances, songs, short plays, historical sketches, in all about an hour's entertainment. The second hour was devoted to French and Spanish dances taught to the audience by the students, simple songs and rounds, and games. Prizes were then distributed to the winning stunts. We believe that a great deal of the enthusiasm and interest shown in the elementary work has been brought about by these laboratory sections.

The laboratory also makes a very good preparation for the *Cercle Français*. Elementary students are not urged to join the *Cercle Français* unless they are exceptionally interested in it. In general it is composed of students above the first year. Our *Cercle Français* is unusually active, chiefly, we think, because it is managed and directed by the students themselves. The faculty gives suggestions and participates, but it is distinctly a student organization. It is under the direction of our chapter of *Pi Delta Phi*, the national French honorary fraternity. This society acts as a board of control but the officers of the *Cercle Français* are not members of *Pi Delta Phi*.

Pi Delta Phi, in addition to sponsoring the *Cercle Français*, conducts serious discussions in French on some phase of French literature, culture, or art. This semester the modern drama is under consideration and one is struck constantly by the maturity of thought and understanding expressed in French by these students.

Our development of these three branches has made a self perpetuating circle of interest and progress. The laboratory makes the student interested in the *Cercle Français* and the members of *Cercle Français* strive to become worthy of membership in *Pi Delta Phi*, yet all this interest and enthusiasm has its source in the laboratory sections of the elementary classes.

PAULINE PIERSON

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Correspondence

GERMAN IN THE O'SHEA REPORT

To the Editor of *The Modern Language Journal*:

The readers of the *Modern Language Journal* are bound to be interested in Professor M. V. O'Shea's report on "The Reading of Modern Foreign Languages," a pamphlet of 78 pages published early this fall as Bulletin No. 16 (1927) of the Bureau of Education. Except in a few suggestions and recommendations forming part of the author's conclusions Professor O'Shea is not concerned with questions of teaching method or course content but "solely with the extent to which those who have pursued foreign languages in high school or in college, or in both, have read these languages in the original or in translation since graduation." The results of this inquiry appear primarily in the form of some fifty odd statistical tables based on responses to a questionnaire sent out to as many as 20,000 graduates of high schools and colleges who had pursued modern foreign languages for at least two years, and who were chosen in a chance order from the classes of 1903, 1908, 1913, and 1918. Answers were received from about 20 percent, or approximately 4,000 (cf. table 6, the totals of which, to be sure, differ surprisingly from table 5). Many of these correspondents reported on more than one language, so that the number of available "testimonies" amounts to about 2800 for French, about 3100 for German, and about 400 for Spanish.

The avowed object of the investigation (p. 8) was "to learn whether any one of the modern languages is used more generally than the others," and since most of the Spanish figures represent totals too small to be of much service, the report deals largely with a comparison of the returns for French and for German. It is exactly on this point, the relative data for French and German and their interpretation, that I beg leave to offer a few words of comment to your readers.

The question which the first few tables try to answer is whether the time devoted to foreign language study was in the correspondents' opinion well spent or not. The statistics show that an average of about 86 per cent of all replies for all three languages taken together are in the affirmative, and the figures for German run on the whole only slightly behind those for French. As an example let me refer to Table 3, which gives the answers of those who studied the foreign language in college only, for two, three, or four years respectively.

French: 84, 91, 90

German: 86.5, 88, 85

Spanish: 81, 83, 84

Professor O'Shea's comment on the comparative significance of these figures is: "a larger percentage of the three and also of the four-year college group think the time was well spent in the study of French as compared with German or Spanish. German and Spanish are substantially on a par." As a matter of fact, German is on the whole much more on a par with French than with Spanish and even leads for the two-year group.

The situation is very different, however, in regard to the principal question the report attempts to answer: the actual post-scholastic use of the foreign language for purposes of reading new material in the original. Unfortunately the tables are so arranged that only the negative figures can be readily given, i.e. the percentages for those who report that they have not read anything in the foreign language. At any rate, they show that the figures for German are very much less satisfactory than those for French. Roughly speaking about 50 per cent for French as compared with close to 70 per cent for German (cf. tables 11 and 12) report no reading of new material in the foreign tongue. Whether even the figures for French must be considered so unsatisfactory as Professor O'Shea seems to think I am not prepared to say. Norms and standards on which such a judgment could be objectively based do not exist, and Professor O'Shea himself in his conclusions points out a number of mitigating circumstances and suggests that, at any rate, other subjects of the secondary or college curriculum might fare equally badly, if not worse, if similarly investigated, not on the basis of their contribution to the students' mental and spiritual growth, but on their actual practical use after graduation. Also, it should be pointed out that the majority of the replies come from persons who have studied the language in question only for two or three years in high school or two years in college or an equivalent amount in high school and college combined—for French 1517 out of 2839; for German 1663 out of 3147. But even if these groups were left out of consideration the figures for German would remain "distressingly" lower than those for French. And it is this aspect of the report and the inferences to be drawn from it that concern deeply the teachers of German.

Of course, it is generally admitted that for German a reading knowledge is more difficult to acquire than for French, and this may account at least in part for the very unsatisfactory figures (79 and 74% respectively) for the two and even the three year courses in German in high school. For this reason it might have been pointed out that the accidental distribution of the replies received is very unfavorable to German as regards the proportion of high school to college study, when compared with French. For French they are

612:956 respectively, but for German 950:725; or if only the two year courses are considered 318:690 for French over against 532:457 for German. This fact alone would probably explain to a certain degree the divergence between the French and German figures, but it would be quite inadequate to furnish an explanation all along the line.

This deeper cause, to which I feel attention should be called, will in my opinion surely have to be attributed in large measure to the far-reaching effects of the World War and the post-war hysteria in the field of foreign language study, particularly in regard to everything connected with the study or use of German. Professor O'Shea does indeed raise the question of possible bias and prejudice on the part of some of his correspondents (pp. 11-12) and in another place refers to the possible influence of the war on some of his figures (p. 67). In neither instance, however, does that have any connection with the German situation. In the one case he refers to the possibility of bias against language study as such, in the other to the likelihood of correspondents having been in France during the War and having there felt the need of the conversational use of French. The effect of the War on German at home seems not to have occurred to him.

His correspondents represent in about equal numbers high school and college graduates of 1903, 1908, 1913, and 1918. The experiences of the last two groups belong in large measure to the period during which German was under the ban. The first two groups, to be sure, had experienced an earlier period of normal conditions, but it goes without saying that even in their case the memories and impressions of more recent years were bound to predominate and to color more or less their memory picture as a whole, a fact which seems to be borne out by tables 5 and 11.

The effect of the War during the years in question was first of all a natural, but tremendous impetus in the direction of the study and use of French for purposes of reading, conversation, correspondence, and travel; and insofar as this growth has by this time become solid and promises to remain permanent it should be set down as a lasting enrichment of our national culture. The effect on German studies and the opportunities for the use of German was more than equal in intensity, but in the opposite direction. Glorification in the one instance, anathema in the other. It cannot be my purpose unnecessarily to reawaken memories that are all too painful for all concerned. But in connection with a fair interpretation of the results of Professor O'Shea's investigation we must be willing to remember not only that for years German books and periodicals could not be secured from abroad, correspondence was broken off, and travel to Germany became impossible, but also that the study of German was dropped wholesale from the schools, that the worthlessness of the language and most of its literature

and civilization was proclaimed in pamphlets and newspapers, in city halls and legislative assemblies, that the use of the spoken language on the street, in the street car, in the club became precarious, if not impossible, that preachers were forbidden its use in their churches, and that libraries locked up or refused to circulate their German books. In short, not only were the physical conditions made as unfavorable as possible for a free and normal use of German for almost any purpose, but also a mental and emotional state was fostered that was bound to be even more prohibitive in its effect.

All of this must have influenced profoundly, partly through prejudice, partly as a mere matter of fact, the replies to Professor O'Shea's questionnaire. How far this influence may have gone no one will ever know. In my opinion most, if not all, of the discrepancies between the figures for French and those for German can be easily accounted for in this way. Incidentally I may add that this line of thought also helps to explain the "curious" fact that the Northern States (cf. tables 6 and 12) despite their large proportion of German-speaking people rank lowest in their estimate of the value of the study of German and in their reports on the actual use of the language, for here the anti-German repression was by far the strongest.

That the figures of Professor O'Shea's investigation must of necessity reflect and thus for the time being perpetuate the story of these disturbances is of course regrettable, but as matters stand inevitable. So much the more, however, have teachers and friends of German the right to expect that they be taken into account in any general interpretation of the situation.

University of Wisconsin.

A. R. HOHLFELD

To the Editor of *The Modern Language Journal*:

In your issue for October 1927, page forty-six, you have an article which states that the merger of Des Moines University and Drake University is an accomplished fact and that Des Moines University "had become a new fortress of militant fundamentalism" but that the tendencies of the new administration had not yet become known.

It is true there was published the statement in the press that Des Moines University had merged with Drake University. This matter was so voted by the Boards of both institutions and so published, but it was also explained very specifically that the organization and name of Drake University were not changed in any way. After this arrangement was made the management of Des Moines University asked to be released from the agreement, which was immediately granted by Drake University.

Drake University is not under the Fundamentalists in any way whatever. It has never changed its articles of incorporation. We have nothing whatever to do with Des Moines University. Will you not kindly make the correction at the earliest possible moment in as conspicuous a place as you made the statement in the first place? I am sure you would not have connected Drake's name with this article had you known the facts.

D. W. MOREHOUSE, President.

(We regret that we did not see the report of the changed situation, thus unwittingly doing Drake University a serious injury. Ed.)

A REPLY TO PROFESSOR SCHINZ

To the Editor of *The Modern Language Journal*:

May I be permitted to reply to Professor Schinz's review of my *Bibliographie de Victor Hugo*, which appeared in your periodical for May, 1927?

Every bibliography is subject to criticism on the ground of needless inclusions or important omissions. My bibliography is to a lesser degree subject to such criticism, inasmuch as it was primarily compiled, as clearly stated in the opening phrase of its preface, as an aid to my book, *Satan et le Satanisme dans l'œuvre de Victor Hugo*, and only secondarily as a students' manual with the aim of furnishing others that help of which the author himself was in so great a need in the preparation of his book. The bibliography naturally limits itself to the books consulted in the course of the preparation of this larger work. The items which the reviewer misses in my bibliography, with perhaps two exceptions, appeared a year or two previous to the publication of my principal study of Victor Hugo, after I had stopped collecting material for it.

Furthermore, the reviewer reproaches me for inclusions which cannot be found in my bibliography and for omissions which it does contain. His objection to my inclusion of a few unimportant literary histories, meant primarily for French *lycée* students, is perhaps justified. But when he refers to "several volumes of *morceaux choisis*" in it, he is mistaken. It contains none of them.¹ On the other hand, the reviewer severely censures me for having omitted Vicaire's *Manuel de l'amateur des livres du XIXe siècle*. This "classic," as he calls it, is found under the caption "Biblio-

¹ Evidently the reviewer has confused my bibliography with a later bibliography of Romanticism where *morceaux choisis* can be found as well as general literary histories, and where they are far more out of place, inasmuch as this later bibliography wishes to make out a case for Romanticism and to show to what an extent this movement has occupied the attention of literary historians for the past dozen of years. (Cf. my notice of this book in *Books Abroad* for October, 1927.)

graphies" on the very first page of my bibliography. Such oversights in a review of a book which, as the reviewer maintains, has been tested in his class-room are, to say the least, surprising.

In stating that my Victor Hugo bibliography has been tested in his class-room and found "of only relative usefulness on account of the difficulty of locating what you want," the reviewer is not specific as to the difficulties his students encountered in locating what they wanted, which is, of course, contrary to the methods of good reviewing. But I will try to get at his meaning. What my bibliography lacks, in his opinion, is first of all cover to cover pagination for books dealing with the subject, just as it furnishes pagination for portions of books bearing on the subject and for periodical literature. He also would have liked to see in my bibliography an index of the authors of the critical works on Victor Hugo and the Romantic movement in general, so that, in reviewing it, he could have told at once whether or not I had listed a given title in which he was particularly interested. In this way, perhaps, he would not have overlooked Vicaire's *Manuel*. Now the lack of pagination could certainly not have prevented him from finding this title. There remains then the lack of an index, which supposedly made it hard for his students as well as for himself to locate any given title in my bibliography. But we teachers recommend a bibliography to our students, so that they may find in it, as far as I know, not the books already known to them, but the books which we wish them to know and to consult. Moreover, if the students know the title of the book, they can easily find it in my bibliography by consulting the table of contents, even without the help of an index. The reviewer, for lack of an index, had difficulty, as he claims, in locating that "classic" Vicaire, and without examining the text itself, concluded that it was not in it. Had he, however, consulted the table of contents under "Bibliographies," he would at once have located this title. It is a well-known fact that a good table of contents replaces an index. Professor Schinz, who is well acquainted with French books, ought to know this fact.

My bibliography, the reviewer's opinion to the contrary notwithstanding, is so well arranged according to subject-matter that the student can turn to any item in it instantly. To form an idea of the strictly methodical manner of the arrangement of the bibliography, the reader has but to look at the table of contents and see the great number of captions for the divisions and subdivisions of the titles. In fact, there are as many divisions and subdivisions as there are pages in the book. It certainly ought not to be difficult then to find a desired title by consulting the table of contents.

The reviewer, to be sure, states that he has often been puzzled by the arrangement of my bibliography. To show its lack of

method, he points to the fact that two groups of works appear in it under the heading "Dessins." Upon closer examination, he would have found that the first group "Dessins" comes under the general heading "Éditions des œuvres," while the second comes under the general heading "Études critiques et littéraires." The first group deals with the editions of the works of Victor Hugo, and the second lists the critical studies on his works.

The reviewer finds it particularly "incomprehensible" that I should have listed the abbé Grillet's thesis, *la Bible dans Victor Hugo*, under "Influence étrangères" and not under "Idées religieuses." I do not say that this book could not have been listed just as well in the rubric on Victor Hugo's religious views, but it still seems to me quite proper to list it among the books dealing with the poet's foreign influences. As a matter of fact, this book is generally considered as a study of the biblical basis of Victor Hugo's inspiration. Does the reviewer find it incomprehensible that I should consider the Bible as foreign literature? Is it necessary for me to point to the fact that the Bible is the work of a people that once lived in Asia? Upon the publication of this thesis by the abbé Grillet of Lyons, the rabbi of that town delivered an address, based on this book which he entitled *le Génie hébraïque de Victor Hugo*.

It would appear from what has just been said that Professor Schinz must have written his review of my very modest Victor Hugo bibliography in a very busy moment and formed his opinions after having barely glanced through it.

MAXIMILIAN RUDWIN

Baker University

Notes and News

NOTE: Readers will confer a favor on the Editor by calling his attention to matters suitable for inclusion in this department.

Changes in the personnel of Language Departments, developments in education affecting the modern languages, meetings of language teachers—these are of particular interest to our readers; but there are many other happenings of which language teachers would doubtless like to be informed. Please send all such communications to the Managing Editor.

We read with regret of the dropping of all foreign languages from the curriculum of the Case School of Applied Science at Cleveland, Ohio, and the substitution of courses in economics, the history of civilization, and the history of science. According to President Howe, all but one of the most successful graduates of the school replied to a specific question that they had never made any use of their training in foreign languages. It must be admitted

that the action of the Case School is in line with a definite trend of our time, that towards increasing specialization and economic determination of our educational system: the aim is to eliminate everything from the curriculum which does not contribute directly to the future earning power of the student. Nevertheless, apart from the question as to whether the above-mentioned courses will have this result, we regret the action on other grounds. Engineers, like other students, must prepare to be not merely salary-earners, but also members of a cultivated and cultured society. Foreign language study, if successfully pursued, opens up one of the chief roads to culture. It seems unfortunate that that road is to be closed henceforth to the graduates of the Case School.

What gender is the automobile? In German it is neuter: *das Auto(mobil)*. In French, both masculine and feminine are allowed, but Gabriele d'Annunzio insists that feminine is correct, since the auto possesses the fascination, the agility, and the vivacity of a charming woman. Going on to admit that it also has one quality which is unknown among the fair sex, that of obedience, the celebrated poet adds that the auto, like woman, can slip out of difficult situations with the greatest ease.

The **John Simon Guggenheim Memorial Foundation** again offers fellowships for advanced study abroad, under terms that have now become fairly familiar. Approximately fifty fellows will be maintained each year, the normal stipend not exceeding \$2500 per year. Fellowships are open to men or women, married or unmarried, between the ages of 25 and 35, who have high intellectual and personal qualifications and have already demonstrated unusual capacity for productive scholarship or unusual creative ability in the fine arts. Further particulars may be had of the secretary, Henry Allen Moe, 2300 Pershing Square, New York City.

Foreign lecturers available for the current academic year include: **Marguerite Mespoulet**, former Vice-President of International Federation of University Women, Associate Professor of Contemporary French Literature at Wellesley College. Available for lecture engagements during vacations. Subjects: Paul Claudel's works; Spiritual Forces in Contemporary French Literature; The Portrait of France as shown in contemporary French Novels and Poetry; French Civilization from 1880-1920 as seen in the work of René Boylesve; A great French-Swiss Novelist of Today, Charles F. Ramuz; Tragic Souls of the Present Time in François Mauriac's Works.—**Dr. Charles Mollon**, Agrégé of the University of Paris, now visiting lecturer at Dartmouth College. Available for lectures on French civilization and French literature, in English or in French.—**Dr. Fernando de los Ríos**, Professor of Philosophy at the University of Granada, Spain. Visiting Professor of Spanish Civilization and Literature at Columbia Uni-

versity, second semester. Available for lectures in east on Thursdays, Fridays, and Saturdays, in middle west during Columbia Easter holiday.

The relation of high-school and college standings has been studied at the University of Minnesota, and the results are available in the **Faculty Bulletin** of that institution. As might be expected, the correlation between the two groups of standings is very marked, as indicated by the following figures. The grades of 1,088 graduates of Twin City high schools were compared with their college grades. Of those who ranked in the lowest quartile of their high-school classes, 2.23% secured an average of C in their freshman year at the university; of those who ranked in the highest quartile, almost 75% attained this average.

Dr. Adolph Goldschmidt, professor of the history of art at the University of Berlin, is lecturing at Harvard on the fine arts and the history of German culture. He is the first incumbent of the new Harvard German Museum Lectureship made possible by the generosity of William P. Anhalt of New York City.

Dr. André Koszul, professor of the English language and literature at the University of Strasbourg, is to give courses in English during the second semester at Harvard University. It is the first time that such an arrangement has been called to our attention; should it prove successful, we see no reason why a new field should not have been opened for that exchange of professors and teachers which is steadily growing in favor since the war. (See the new Argentine project referred to in our Foreign Notes.)

Exchange of English teachers on a lower level of instruction is being fostered by the English-speaking Union, which has brought four teachers of English over to America for one year of service, replacing them by the same number of teachers from this country.

Dr. Alfred F. Pribram, professor of history at the University of Vienna, is a third visiting lecturer at Harvard University this year. He is giving a course on the History of the Hapsburg monarchy, and another on England's relations with Germany and France at the end of the 19th century.

French for 5th and 6th graders is a new feature of the 6-year elementary school at Oakwood, Ohio. It is open only to pupils with high intelligence and achievement quotient, but the important thing is that it is actually available. In view of all the nonsense that was uttered, under the stress of war-hysteria, on the subject of foreign language in the grades, it is refreshing to find the reaction setting in all over the country. The real mastery of a foreign tongue is at best a long process; the earlier it is begun, the better. If European education teaches us anything, it is this fact.

The **Casa Italiana**, erected and furnished at a cost of \$315,000 by American citizens of Italian origin, was formally presented to Columbia University on October 12. President Butler accepted it

for the university as an institution that would not only promote Italian culture in the United States, but also foster goodwill between this country and Italy. The exercises were held in the auditorium of the building, and are said to have been extremely impressive and inspiring.

Private school graduates, despite widely prevalent views to the contrary, make a poorer showing in college than graduates of public schools, according to a study published in *School and Society* for October 1. In one respect, however, the private schools take the lead, namely in passing the college entrance examinations. This is doubtless due to the careful coaching which private schools give, and suggests the thought that good teaching is capable of adding very much to a pupil's progress toward a given objective.

A **School of Esperanto**, the first of its kind, has been founded in Lithopolis, Ohio, by Mrs. Mabel Wagnalls Jones, daughter of the late publisher Adam Wagnalls, and her husband Richard J. Jones. The ultimate objective of this school, which we gather has been deliberately placed in a very small community, is to inculcate an international understanding which would prevent war.

That **radio stimulates interest in speech** is the conclusion of Miss Evelyn Rix of Ridgewood, N. J., who writes about it in the (N. E.) *Journal of Education* for October 3. She has found that "the simulation of a broadcasting station in the classroom for the enactment of scenes from dramas has been most effective." Is there a suggestion here for the improvement of pronunciation in modern foreign language classes?

An **important library of books on Romance philology**, formerly owned by Professor A. Stimming of the University of Göttingen, Germany, has been purchased by Swarthmore College. The collection covers the entire field, but is especially rich in Old French and Provençal, including many limited and rare editions which are now obtainable only with great difficulty. There are upwards of three thousand bound volumes and numerous pamphlets and theses, and many of the books contain marginal notations from Professor Stimming's hand.

Scholarship awards to American undergraduates desirous of studying abroad have been announced by a Committee on Travel and Study of New York, which has now been in operation for five years. These students have just completed their sophomore year, and will return to graduate in this country. The awards so far announced are: The Mrs. Andrew Carnegie scholarship, awarded to William H. Tyler, New York University. The Aaron Naumburg Scholarship (a permanent endowment), to Charles Hodes, City College of New York. Three annual scholarships, the gift of Felix Warburg, were awarded to Gordon New of Lehigh University, Miss Edwarda J. C. Williams of Chicago University, and John K. Emerson of Colorado College. The Berthold Hochschild

scholarship was awarded to Kenneth McLean of Yale University. Messrs. Tyler, Hodes, and Emerson will study in France, Mr. New in Spain, Miss Williams in Scotland, and Mr. McLean in Germany.

Foreign Notes

Charles De Coster, on whom we print a special article in this issue, is much in the public eye this fall, according to a note just received from Professor Woodbridge. He writes "There is still much celebration over here for De Coster, e.g. a special meeting of the Academy in his honor on next Saturday, exposition of his *Contes* etc. at the Bibliothèque Royale next week, lectures in December at the Sorbonne by Belgian scholars, etc."

A new **Spanish translation of the Bible** is projected, and a commission of the most learned divines of Spain lately convened at Salamanca to make definite plans for the work. The first volume of the revised translation is to appear about one year hence, and subsequent volumes will be published regularly thereafter. This item will interest especially those who recall George Borrow's "Bible in Spain."

The **dictionary of the Académie Française** approaches a new issue after a lapse of exactly fifty years. The first volume, which is to go as far as the letter M, is to appear in April 1928.

The **Cité Universitaire** of the Sorbonne is making such progress that the question of a central edifice is definitely to the fore. A delegation from the Sorbonne, indeed, headed by Senator André Honnorat, is to visit the United States very shortly, with the avowed intention of getting ideas on the subject. The projected building is to house a restaurant, and to serve as a social and athletic center for the entire establishment. The foremost educational institutions of this country are to be visited.

The **bilingual schools of Ontario** are to be absorbed into the established educational system of the province, if the ideas of the premier, Mr. Howard Ferguson, prevail. The report of a special committee appointed to study these schools finds that they are making satisfactory progress neither in French nor in English, and recommends that all schools be put under similar regulations and supervision. No less than seventy percent were found in an unsatisfactory condition.—This finding agrees with the ideas on bilingual ability held by many keen observers. Absolute bilingualism is extremely rare, they hold, and the proper procedure is to establish one language as the mother-tongue, striving for complete mastery of it, and then learn other languages as "foreign language," on which

basis, however, a very high degree of mastery is undoubtedly attainable.

The study of German in Alsace-Lorraine will be started hereafter in the second term of the second year. In a circular issued by Professor Pfister, the new rector of the Academy of Strasbourg, it is pointed out that in all of Alsace and the eastern district of Lorraine the Germanic dialect has remained the spoken tongue, and that German is generally the language of the church. Hence education must be made bilingual in most of this territory, with French first in the order of importance.—This we regard as real statesmanship, and commend the wise decision to the attention of other states which embrace racial or linguistic minorities. Nothing foment the spirit of irredentism so much as the refusal by a government to allow children to learn in school the language spoken by their parents.

In this connection, we read with interest some detailed recommendations made by a British commission appointed to inquire into the position of the Welsh language and to advise as to its promotion in the educational system of Wales. It may be confidently assumed that the adoption of these measures, destined to result in the more active cultivation of the Welsh language and of Welsh culture, will strengthen the ties that bind the Welsh and British peoples.

The grand prize of the Italian state for theatrical achievement, in the sum of 50,000 lire, has been awarded to **Giulio Bragaglia**, a leader in modern Italian dramaturgy.

University co-operation and exchange between the South American countries is formally proposed by Dr. Ricardo Rojas, rector of the university of Buenos Aires, who has written to all the other South American universities to secure agreement on the following points: (1) exchange of professors; (2) establishment of a chair for Argentina in each of the other countries, and for each of those countries in the Argentine; (3) establishment of an Argentine library in each of the other countries, and vice versa; (4) joint invitations to visiting professors from Europe and the United States. This seems to us a forward-looking program which deserves a large measure of success.

Dr. Walther Kückler, Professor of Romance Philology, University of Vienna, has been called to the University of Hamburg.

Among recent deaths reported from abroad we note that of **Karl Heinemann** on the 5th of July at Leipzig, at the age of 71. He is perhaps best known as Goethe-Forscher, having published a biography of Goethe, a book on "Goethes Mutter," and a Goethe-Kalender.—On the 26th of July, also 71 years old, died **Matilde Serao** at Naples. She had been successful both as editor and novelist, her best novels including: "Il ventre di Napoli," "Paese di Cuccagna," "Vita e aventure di Ricardo Joanna."

Among the Periodicals

Tests and Estimates for Rating and Promotion is the title of a summary article in the *American Educational Digest* for October, based upon a survey of the opinions of 2500 school men in 40 states of the Union. Of those replying to the questions sent out, 91% favor the use of standard intelligence tests as factors in classification and promotion, and 85% use some form of standard subject matter tests as measurements of attainment. These are impressive percentages, and we feel that the standard tests worked out by the Modern Foreign Language Study have not come into the field a moment too soon. Language teachers will have to fall in line in this matter, and submit both the achievement of their pupils and their own teaching success to objective and standardized measurement. Most of the school men insist that common sense must still prevail in the utilization of the test results, and it is generally admitted that the tests are still susceptible of improvement; but there is no question that in principle they have come to stay.

What do your pupils really think of you? If you would honestly like to find out, with a view to self-examination and self-improvement, take a look at an article on Rating Scales for Instructors by G. C. Brandenburg and H. H. Remmers in *Educational Administration and Supervision* for September. The writers have prepared an ingenious device whereby students at Purdue University could register their frank judgments on such points as interest in subject, attitude toward students, fairness, skill in presentation of subject-matter, etc. Absolute anonymity of the student is insured, so that perfect candor can be expected.

Portugal bulks large in the *National Geographic Magazine* for November. The initial article, entitled "The Pathfinder of the East," describes the early explorations of Vasco da Gama; then follow 17 autochromes, "Rainbow Portraits of Portugal;" the third number is "An Altitudinal Journey Through Portugal." The final article in this issue is devoted to the picturesque but little-known principality of Liechtenstein, one of the strangest survivals in Europe, which might almost be called a geographical accident.

An ingenious system of marking is suggested by a British teacher in the *Educational Outlook* for October. The scheme is to base all the grades of a given semester on the first grade given, this however being kept secret in the teacher's classbook. Thus the student knows whether he is progressing or not, but does not know his absolute rating, nor how he compares with other members of the class. It is suggested that this plan might do away with the

tendency to work only for marks, while not removing the encouragement that improvement in grades is capable of affording. The writer uses the old-fashioned scale of 10 in his grading; but the scheme can be adapted to any system of grading.

The Question of Vocabulary is discussed and reviewed by W. H. Shelton in the *Pennsylvania State Bulletin* for October. Mr. Shelton is sceptical of the claims made for the Direct Method as a superior device for learning a foreign language, and believes that "any method that produces good results is a good method."—This number of the Bulletin is especially to be commended for its Personal Notes, many of which have interest for readers outside of Pennsylvania.

The word *Américain* is discussed in all its varied and in part contradictory phases by John Montague in *The Stars and Stripes*, "official newspaper of the second A. E. F.," as reported in the *Literary Digest* for October 29. Mr. Montague gives a whole list of amusing or interesting uses of the adjective.

The Evolution of Latin-Teaching, by Clyde R. Jeffords, in the *School Review* for October, is a 23-page article of considerable interest and weight. Mr. Jeffords makes a strong plea for a three-year course in general language to precede a three-year course in Latin (or other foreign languages). It should be conducted five days a week in English and required of all pupils in seventh, eighth, and ninth grades, taking the place of English in the seventh and eighth grades. Space will not allow us to enter into his detailed and carefully elaborated suggestions, but we commend them to the attention of our readers.

The *Kansas Bulletin* enters on its second volume with the current year, and the first number is now before us. It is almost exclusively devoted to a report on the recent meeting at Toronto of the Committee on Direction and Control of the Modern Foreign Language Study, which Miss Lillian Dudley, the President of the Kansas association and editor of the Bulletin, attended in her capacity as regional chairman under the Study. The bulletin contains not only an account of the meeting itself, but also goes into the important reports presented by Professors Fife on Statistics, Henmon on Tests, Purin on Teacher Training, and Coleman on Curriculum. A very clear picture of the committee's activities is thus afforded.

Personalia

Richard Mezzotero, Allegheny College, has been appointed Assistant Professor of Romance Languages and acting head of the department at Bates College, Lewiston, Me.

Miss Violet Gardner, Allegheny College, has accepted an appointment at the University of Illinois. Her place at Allegheny is taken by **Mr. A. Kalfayan**. Professor **H. W. Church**, Allegheny College, has returned to his duties from a semester's leave of absence in Europe.

H. B. Ashcom, Pennsylvania State College, has accepted an appointment as Instructor in English at the University of Porto Rico. **D. G. Tedrow**, of the same department, has gone to Ursinus College as Instructor in Modern Languages. New appointments at Penn State include **G. B. Roessing**, M. A. Harvard 1927, Instructor in Romance Languages.

J. F. L. Raschen, University of Pittsburgh, has returned to his duties from a year's leave of absence spent in organizing the modern language department at the University of Miami, Coral Gables, Fla. New appointments for the current year include: **Maurice Kendall** from the University of Illinois, instructor in Romance Languages. **David Alpern**, formerly of the University of Pittsburgh, has accepted an appointment at Washington and Jefferson as Instructor in Romance Languages.

Emile Cailliet, Docteur-ès-lettres of the University of Montpellier in France, has joined the faculty of the Department of Romanic Languages at the University of Pennsylvania as Instructor in French.

Thaddeus Du Val, M. A. Columbia, is a new member of the staff of Temple University, Philadelphia.

Isabelle Bronk, for twenty-six years head of the Romance Department and Professor of the French Language and Literature at Swarthmore College, has retired from active teaching, and plans to spend most of her time in Paris henceforth. Her book entitled "Paris Memories" has recently been published by Dorrance and Co., Philadelphia. **Charles R. Bagley** of Swarthmore is now acting head of the Department of Romance Languages. **N. H. Clement**, formerly of the University of Southern California, has been appointed Assistant Professor of French at Swarthmore.

Dr. Charles F. Kroeh, for many years professor of modern languages at the Stevens Institute of Technology, has retired from service, his place being filled by Assistant Professor Paul J. Salvatore. Professor Kroeh was an ardent believer in direct method instruction, and had published a number of textbooks embodying his own pedagogical theories.

Dr. Lambert Armour Shears, late of the University of Michigan, has accepted an appointment in the German Department at Duke University, Durham, N. C.

Miss Margarete L. Sargent, Professor of Romance Languages in the University of Idaho, goes on leave of absence for the second semester of the present year in order to do research work in Spain, France, and Germany.

Professor Jean Baptiste Beck, University of Pennsylvania, has returned to his duties after a year's leave of absence spent in Paris. The first volume in two parts of his *Corpus Cantilenarum Medii Aevi* has been published by the University of Pennsylvania Press and Edouard Champion with the title "Les Chansonniers des Troubadours and Trouveres. Le Chansonnier Cangé." The volume has phototype reproductions of the original MSS containing the songs, and a transcription of each song into modern notation.

Reviews

MÉRIMÉE, *Oeuvres choisies*, avec biographie, notes et notices par M. Levaillant, agrégé de l'Université, 3 volumes.

SAINTE-BEUVE, *Profils et jugements littéraires*, *Oeuvres choisies* avec biographie et notes par G. Roth, agrégé de l'université, 3 volumes.

BAUDELAIRE, *Fleurs du mal et Oeuvres choisies*, 2 volumes.

These are the three last sets of the elegant "Éditions des grands écrivains" in the Bibliothèque Larousse. They are, as usual, very tastefully brought out, really books for the library, with no unpleasant text-book flavor. In France the 'Oeuvres choisies' are still quite acceptable, and it may well be that the scorn sometimes shown for them in academic milieus is less genuine than pedantic.

Very few, in our days of busy life, can read complete works; and to have competent people offer a selection of the very best in great writers means a saving of time and energy at the same time that it guarantees enjoyable reading. If one argues that there may be other pages just as good, the answer is: certainly, but the point is that nothing second rate is given.

The editor of Mérimée, Mr. Levaillant, agrégé des Lettres, has chosen for his first volume the powerful *Chronique du règne de Charles IX*, which illustrates so well one of the favorite theories of the master, that the *real* history of an epoch is found in "l'anecdote." The two last volumes are under the patronage, if one may say so, of the three muses La Périchole, Colomba, and Carmen: "où triomphe, à des degrés divers, la forme de beauté qu'il (Mérimée) estimait le plus au monde: l'énergie coquette, virile, ou sauvage d'une passion dominatrice." La Périchole has become a very popular heroine since Jacques Copeau gave such admirable performances of the play on the stage of the Vieux Colombier and

in New York. Public opinion had severely censured it in 1829 (printed in the *Revue de Paris*); it had proved a failure on the stage of the Théâtre Français in 1850; but it is now on rehearsal for the same stage, and no doubt will have its "revanche."

We miss, in the selection of Levaillant, the tragic *Lokis*, the Russian story showing in the Mérimée of later days the influence of Turgeniev in a fashion so powerful.

The original feature of the Sainte-Beuve edition is the arrangement of the essays in chronological order, i.e. not as he wrote them, but according to the period of the works studied. The idea is an excellent one; for quite often students do not consult Saint-Beuve simply because they are not aware of the existence of an *essai* bearing on their investigation; with this new method of publishing them, just one look at the table of content will be needed to find what is wanted. It is true that three volumes for all of Sainte-Beuve is dangerously limited.

There has been such a deluge of new editions of Baudelaire's *Fleurs du mal* in recent years, that the 'Bibliothèque Larousse' could not indeed afford to omit his name in the collection. Brunetière thought that Baudelaire had been much overestimated; and perhaps Brunetière is not wrong; one thing is sure, namely that Baudelaire has always been appealed to by minds trying to look for originality for the sake of originality; and also by those—always numerous it seems—who consider that to express shocking things is the surest way to be original; it certainly is the easiest. But if a cultivated person *must* read Baudelaire, let him be guided by the fine essay written by Gautier as an introduction to *Les Fleurs du mal*. This penetrating and sympathetic piece of criticism is likely never to be excelled; if one wants proof of it, let him peruse the Introduction which the literary god of the day, Paul Valéry, writes for the Payot edition of the *Fleurs du mal*, just published. . . . illuminating as all over-profound meditations are illuminating, that is to say either perfectly commonplace or cryptic.

ALBERT SCHINZ

DANIEL MORNET, *La Pensée Française au XVIII^e siècle*, 1926, 215 pages (numéro 81 de la Coll. Armand Colin, Section de Langue et Littérature).

This is one of the distinctly outstanding volumes of the Collection. The idea is to pack within about 200 pages of rather small print an account of the latest acquisitions of scholarship in various fields of literature,—or in other activities of the human mind. *Pack* is undoubtedly the word to use here. The reviewer does not believe it possible to imagine more material compressed in fewer pages. Three considerations give this little book its importance:

1) the eighteenth century in French literature has been one of the most actively studied for the last twenty years, and these investigations have yielded considerable results; 2) Mr. Mornet has contributed most, among living men, towards the revision of our traditional notions concerning that period; 3) Mr. Mornet is also the one who has kept on the watch most carefully for whatever his colleagues of other universities have done in the field.

The only objection one might raise is that the book is perhaps *too much* crammed with facts. This is not to say that the facts are not assimilated well enough; they are—by the author; but the doses may sometimes prove too much for the average reader. Still, this is a work of erudition meant for study, not for recreation.

The writer will not, of course, enter on a detailed examination of the content. He will be satisfied to say that no student of the French eighteenth century can afford to leave the book unread. Then he may add that the general outcome may be summarized thus: although the 18th century swarmed with new ideas from the beginning, and the most advanced theories were proposed long before the end—indeed they came out with remarkable force as soon as the death of Louis XIV had, so to speak, opened the dams—yet one can observe a progress about as follows. Up to 1740, authors of works of literature and philosophy are rather “raison-neurs”; from 1740 to 1760, the natural sciences acquire their rights of existence besides or even against traditional moral and often religious authority; then, parallel to the scientific mind, the sentimental mind—the “sensibilité”—develops, also from 1740 on. The combination of these three, rationalism, scientific realism (in the broadest sense), and sentimentalism, leads up to the Revolution.

Let us end by picking, just at random, a few passages “pour l'éloge ou pour le blâme.”

Mr. Mornet is not very just to Marivaux. He writes:

C'est là le “marivaudage,” qui n'est pas tout entier de l'invention de Marivaux, qui était déjà le goût des Précieuses et que les conversations des salons n'avaient pas cessé d'ébaucher. Marivaux y a mis seulement à la fois plus de finesse et plus de justesse. (P. 20.)

No, Marivaux was not a belated mind, but rather a precursor; he put genuineness, romanticism where the Précieux had put only play.

Il faut s'entendre d'ailleurs sur le mot raison. Ce n'est pas la raison scolastique qui empruntait ses vérités, même incompréhensibles, à Aristote ou Saint Thomas et en déduisait, raisonnablement, des conséquences; c'est l'évidence cartésienne, c'est la raison mathématique. (P. 38–39.)

I do not think that reason can be different in Aristotle and in mathematics. The distinction is: ‘reason applied to sciences,’ and ‘reason applied to problems related to practical life.’ The Seventeenth Century is interested in the second, the Eighteenth Century in the first.

On the other hand, here is a very pertinent remark on the misunderstanding of the notion of 'natural reason':

Parmi les idées les plus raisonnables à première vue, il pouvait y avoir bien des "préjugés"; et la raison des civilisés pouvait avoir beaucoup à apprendre de la raison "naturelle." Les sauvages nous montrent pour ainsi dire à l'état pur, ce bon sens universel dont la raison philosophique n'est qu'un habile perfectionnement. C'est pour cela que Voltaire qui n'aime pas les Rousseau peut avoir tant d'indulgence pour les siens: "Je crains de ne pouvoir atteindre au bon sens naturel de cet enfant presque sauvage (le Huron de l'Ingénu). C'est pour cela que Diderot, qui n'a pas le moindre désir de renoncer ni aux arts, ni aux sciences, ni même à la propriété s'amuse à nous faire une peinture scandaleuse et touchante du bonheur des Taitiens. (P. 63.)

Almost paradoxical, but very keen is the idea of presenting Ninon de Lenclos as a precursor of romantic sentimentalism.

Cette morale et cette philosophie du cœur sont déjà plus ou moins clairement chez une Mme. Deshoulières, ou une Ninon de Lenclos, ou un Molière, ou un La Fontaine. (P. 125.)

The reviewer hardly dares to say so in speaking of the scholarly editor of Rousseau's *La Nouvelle Héloïse* (in four stout volumes, with introduction, notes, indexes, etc.), but he cannot see as Mr. Mornet does (P. 129, et al.) the attitude of Rousseau towards the "raison des philosophes," and the "raison du cœur" of Julie and Saint-Preux. There is no blending possible of the two, but opposition; that is to say, Rousseau may claim that they can be made to agree, but it ought to be made plain that in the story they prove to be incompatible.

Other volumes of the same Collection Armand Colin which are of interest to the readers of the MODERN LANGUAGE JOURNAL may be mentioned more briefly:

J. PLATTARD, *La Renaissance des Lettres en France, de Louis XII à Henri IV.* (Section de Langue et Littérature, Numéro 68.) 225 pp.

Coming from the pen of the most erudite living scholar on this period of the Renaissance—next to Abel Lefranc—this book offers, as might well be expected, the best. Full of relevant information which is presented in an illuminating fashion, it gives the reader the last word on nearly all the obscure points regarding a period which still needs so much study. As original minds could not express themselves freely in the 16th century, except at best by veiled words, the sagacity of the modern scholar has many opportunities to manifest itself. The spirit of the time seems to have been grasped admirably by Plattard. But we would advise the student to read and study the volume rather after than before a course in the literature of the Renaissance.

Just one remark of a critical nature. The writer is somewhat surprised to find that the Essays of Montaigne are treated as if they represented a consistent system of thought (consistent, of

course, as much as a sceptic may be in his ideas). It seemed established, after Villey's magnificent books, that there was not *one* Montaigne, but at least three successive thinkers by that name; in other words, that one of the most interesting features in Montaigne was the evolution in his attitude towards the problems of the day and philosophical problems in general. In a work so brief as that of Plattard, of course, the author may have preferred to give only what he considers the last phase; but he ought at least to have said so.

The sixteenth century which we have here is perhaps less the traditional Renaissance century, with aspiration chiefly for art and beauty, but it is certainly more genuine.

AUGUSTE BAILLY, *L'École classique Française* (Same class, Numéro 4), 211 pp.

This number of the collection is very different in conception from the one just mentioned. It is a sort of anthology of selections concerning the discussion of classicism in the XVII century in France—selections from Vaugelas, Boileau, Molière, Racine, LaFontaine, Bossuet, etc. As a collection of such utterances it may be quite valuable. To say however that the author in his comments is very illuminating, and leaves the reader with a clearer notion of what the XVII century meant by classicism, would not be quite true. As a matter of fact, M. Bailly leaves us with the definition of Lanson:

"Le naturalisme classique est le produit d'une combinaison d'éléments dissemblables: le rationalisme et le goût esthétique Le premier éloignait de l'antiquité, et poussait la raison moderne à ne compter que sur soi; le second ramenait à l'antiquité, et invitait le génie moderne à s'appuyer toujours sur les Grecs et les Romains."

This may be a definition; but one would like to know how such incoherent elements do coexist; indeed the words are rather a puzzle than anything else. At the same time, M. Bailly is quite dogmatic in his attitudes; for instance, he decides that classicism does not exist until 1660, and thus he calmly refuses to consider Corneille a classic—he says so explicitly on p. 2. In his bibliography he completely ignores the contributions of American scholarship to the subject; such names as Nitze, Lancaster, and even C. H. C. Wright (*French Classicism*, Harvard Press, 1920) are conspicuously absent. But we are used to that frequent indifference.

P. MARTINO, *Le Naturalisme Français, 1870-1891*; and, by the same, *Parnasse et Symbolisme, 1850-1900* (in the same collection) are both excellent. They will be taken up later; for the present, let it be said only that the second (it starts with an illuminating

chapter on art for the sake of art: *Le lendemain de 1830*) is particularly remarkable. The author is preparing a considerable work in two volumes on *La poésie parnassienne*—an indication that he knows his subject well.

ALBERT SCHINZ

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GERMAN GEOGRAPHY¹,

AUGUST LUTZ und GEORG STARK, *Unterrichtsfahrten ins Deutsche Vaterland mit Ausnahme Bayerns* XI+296 pp. Für 12- bis 13-jährige Schüler, Nürnberg, 1925. M. 8.

A well written, descriptive geography written for teaching purposes and with great pedagogical insight. The material covers not only the physical features but the economic and cultural as well. Contains also ample bibliographical data, but no pictorial matter. Quite readable for the general reader.

JULIUS TISCHENDORF, *Das deutsche Vaterland*, 26. Auflage Wunderlich, Leipzig 1925, XIII+439 pp. Ill. M. 6. This book, the most elementary of Tischendorf's well-known geographical textbooks, is intended for the lower schools. It is well equipped with pedagogical features. It is descriptive of physical, economic, and cultural Germany, and contains sixty illustrations.

JULIUS TISCHENDORF, *Das deutsche Reich*, 22. Auflage. Wunderlich, Leipzig, 1925, XII+396 pp. M. 6. With 38 illustrations. This book, Part III, introduces the student and reader to the cultural past and present of Germany, its value, and especially to the cultural treasures and forces of the Fatherland. Culture is here taken in the broad German sense, and includes technical and industrial forces. There is also an annex of forty-six pages containing literary gems and sketches descriptive of the various regions of Germany.

H. HARMS, *Vaterländische Erdkunde*. 17. Auflage. List und von Bressendorf, Leipzig, 1926, XVI+448 pp. Ill. M. 8.50. The book purposes to interweave all material desirable in geographical teaching: the physical and geological as well as the artistic and cultural. Besides containing a still greater wealth of material than the preceding books, it has copious geological data and statistical matter illustrative of population, trade and industry. There is also an excellent index and copious illustrations of various kinds. A study and review supplement of 36 pages accompanies it. This is the best of the pedagogical texts for the American teacher.

WILLE ULE, *Das deutsche Reich*. Eine geographische Landeskunde. 2. Auflage. Leipzig, Fr. Brandstetter, 1925. XI+551 pp.

¹ The reviewer has examined some two dozen of the latest German geographies and has selected the following as most useful for American teachers.

M. 14. This is a geographical text for the serious student and the professional man. While not extremely technical, still it presupposes some understanding of geology and statistics. Besides the physical features, it treats linguistic, religious and ethnographical groupings, forms of house, village and city building, gives thorough descriptive, geographical, and statistical expositions of agriculture, forestry and allied industries, of mining, and industry in general. Population is treated satisfactorily. Density of population in the various regions is shown by a map. There is a full index and some bibliography. Illustrative and geographical expositions, maps, and sketches are ample.

C. H. HANDSCHIN

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THE ESSENTIALS OF GERMAN REVIEWED by PETER HAGBOLDT, University of Chicago Press, Chicago, Ill. 1927.

This little book fully justifies the claim made by its title. The essentials of German grammar are all covered in a brief and concise form, well fitted to impress them firmly upon the minds of pupils who have already met them once, and the rapid and sharp-cut questions at the beginning of each lesson are excellently adapted to bringing out clear and intelligent answers, and to consolidating and making effective the knowledge gained in first going over the grammar. The most interesting and valuable feature of the book is, however, to be found in the number and variety of the exercises with which it is provided, and which bear eloquent witness to the fertility and inventiveness of the author. To be sure, similar exercises are to be found in other books, but it is the wealth of illustration and of material for practice offered in connection with each essential of the grammar which makes their great value here. The word "snappy" seems best to characterize them. They are admirably fitted to provide that rapid drill which is essential for making a review lesson stimulating and interesting and to give the student real control of word-form and word-order. The vocabulary used is also good, the words chosen are such as are in most frequent use, both in speech and in writing. While the main emphasis is on oral work and the book is primarily intended for teaching by the "direct method," each lesson is provided with a sufficient number of English sentences to make it available for teachers who feel that accuracy can only be attained by translation into German. I know of no other book providing an equal amount of valuable material for rapid and interesting review work and feel sure that it will meet with a warm welcome from many teachers. We are using it this year at Vassar in our second year work, a sufficient proof of our confidence in its worth.

The criticism might be made that this book does not provide material for free composition, for we cannot consider as adequate

such suggestions as "Write a composition on *Die Wortfolge in Deutsch* or any other subject of your own choice" (p. 20) or "Write a composition using as many strong verbs as possible" (p. 27). Free composition in the early years must rest on a body of words and phrases connected by subject matter, not by grammatical form. But the reading which naturally accompanies and supplements the use of such a grammar will always supply this, and the reading lesson often provides better material for such writing than a book of so-called composition.

The preface states that "many minor details have been omitted both from the grammatical appendix and the exercises." Probably no two teachers will ever be in complete agreement as to which details are minor and which are not. It seems to me that the place of the separable prefix in the sentence is not sufficiently explained or illustrated either in the grammar or in the exercises (pp. 32-55), nor is it mentioned in the chapter on Normal Word Order (p. 112). This is something quite foreign to the English-speaking pupil and needs emphasis and illustration. The statement as to the distinction of meaning between *es ist* and *es gibt* seems rather more definite than is justified by German usage (p. 37, p. 102). Under expressions of time (p. 82) I miss the older but still constantly used *viertel eins, drei viertel eins*, also the expressions *heute früh, gestern früh* which are much more commonly used than *heute morgen, gestern morgen*. I have looked in vain for any explanation of the constant use of the adverbs *hin* and *her*, something which has no analogy in English and which it is therefore difficult to understand and imitate.

This grammar needs a fuller treatment of the modal auxiliaries, always a difficult subject and one needing much illustration and much material for practice. There is not a single example in the book of sentences like *Er hätte gestern mitgehen können, Sie hätte es tun sollen*, without which no German seems able to express an opinion or to make a criticism. In illustrating the conditional sentences in which the conditional clause precedes its conclusion *so* is never used to introduce the principal clause. Thus we find "*Wenn er käme, würde ich gehen*" and "*Käme er, würde ich gehen.*" The German ear would prefer *so* in both sentences and would demand it in the latter. The author himself uses *so* in all the four conditional sentences given at the beginning of the exercises on the subject (p. 47) but without explanation.

In some cases the book suffers from the fact that the author is equally at home in both languages. This prevents him from realizing clearly the difficulties of the English-speaking student of German. For instance, under "Special Difficulties" (p. 53-57) the statement that "*während* is always temporal, never causal," is quite unnecessary. No English speaking person will confuse *während* with *because*, but he will be tempted to use *weil* for *while*.

The explanation needed is then: *weil* has always causal, never temporal, meaning, or better still, is never used to indicate time. So, in illustrating the difference between the verbs *lieben* and *gleichen*, the real point at issue is not made clear. No one will confuse *love* and *resemble*, but the latter verb is almost never used in colloquial speech. What the average person says is: I like apples, I like my friends, He is like his father, so the sentences for translation into German should use these or similar expressions. This same bilingual gift sometimes leads the author into careless or inaccurate use of English, in two or three phrases, and even of German.

Mr. Hagboldt sometimes fails to take advantage of the close relationship between English and German to make clear his explanations especially in regard to verb forms and usage. For instance, he says "The use of tenses in German corresponds closely to that in English but the present in German often denotes future time. *Bald gehe ich nach Hause* = *Bald werde ich nach Hause gehen*" (p. 111), not noting that this is equally true of English and that in ninety-nine cases out of a hundred we should say *I am going home soon* and not *I shall go home soon*. Thus, also he states that in German the simple forms of the present and of the past correspond to the English progressive forms *I am going*, *I was going*, but he makes no mention of the equally common corresponding forms *I do go*, *I did go*, so important in asking questions. The other English substitute for the future, *I am going to be there tomorrow*, might also well be mentioned as pupils often try to construct such a form in German. In his treatment of the subjunctive Mr. Hagboldt breaks with all tradition and reclassifies and renames the tenses in a manner which to many will prove to confuse rather than to clarify the subject, and which makes it much more difficult to use English analogy in explanation. There are still many remnants of the English subjunctive in common use in optative and conditional sentences. *God bless you! If only he were here! I wish he were here! Come what may, we must help him, Had he been here it would not have happened*, all correspond so closely to German equivalent constructions that the latter may be easily understood by any one mature enough to use this book. In indirect statement too the Germans tend more and more to drop the present and to use only past tenses, as in English, so that one feels that somewhat less space might have been devoted to the subjunctive, leaving more for the modals.

In my opinion it is not scientific and tends to give students a false idea of the language to give the inflection in full of *welcher* with the genitive forms of *der* inserted in the paradigm. Why not say simply: "in the genitive only the forms of *der* are used, never those of *welcher*." This method is the more surprising because in other cases Mr. Hagboldt takes pains to give intelligent and linguistically correct explanations of apparent inconsistencies in form and

syntax, as for instance his explanation that the so-called infinitive of the modals in perfect tenses is really an old form of the past participle. This is a feature which pleases me very much. It is always well to call the attention of a class to the constant changes going on in all living languages. The explanation of the meanings of separable and inseparable prefixes is also a very valuable feature for help in reading, as the author distinctly states in his preface, but it seems not sufficiently clear or detailed to enable students themselves to form such compounds or to use them satisfactorily in sentences, as is demanded in Lesson 10 (4A to G.)

There are a few minor mistakes which should be corrected in a new edition. *Werden* should be included among the verbs using *sein* as auxiliary (p. 83); the words "*present indicative*" should be added to the directions for exercise 4D, in Lesson 8. Under "Inverted Word Order" (p. 113) "When the sentence does not begin with the subject, i. e. with an adjective, adverb, . . ." should read "i. e. when it begins with an adjective, adverb, . . ." "Modal auxiliaries do not take *zu* in a dependent infinitive" should of course read "with or before a dependent infinitive" (p. 97).

It seems unnecessary to point out the few misprints which appear to be inevitable in the first edition of every book, and which are always corrected in the second. On the whole this book is remarkably free from them.

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BREVE HISTORIA DE LA LITERATURA CASTELLANA, by AUGUSTIN BASAVE. Published by the Casa Editorial FONT, Guadalajara, Mexico, 1927. 230 pp. and table of contents.

The author of this brief manual of Spanish literature has, at least in the reviewer's judgment, succeeded in the task which he set for himself, of presenting for the use of students of Spanish literature a briefer, and at the same time a more comprehensive text than those of James Fitzmaurice Kelly, Professor Northup and Cesar Barja, at least in so far as the last named is represented only by the two volumes published of his contemplated series of three. And it would seem that Señor Basave has, by means of the device of giving to a certain number of names in each period merely a summary mention at the end of the corresponding chapter, succeeded in organizing a text which can be put into the hands of students in our undergraduate survey courses, without the danger that the amount of material presented for each period may prove so great as to defeat its purpose.

The treatment of the subject of Spanish literature is, though brief, for the most part complete, and the author displays in his judgments an individual criterion, pleasantly and frequently

reinforced by quotations of the opinions of recognizedly competent critics, some of them names not usually cited.

As has been said, this little work is more complete than others, in that it treats the contemporary period, critical material on which is especially welcome to teachers. If for this alone Señor Basave's little tome deserves a welcome from those in the field of Spanish, since it furnishes a very complete list of the men who have, since the appearance of the "generación del 98," been engaged in the forming of Spanish letters. Incidentally it might be felt that the fact that this little manual comes from Mexico constitutes a pleasing manifestation of an all too infrequently exhibited feeling of literary solidarity in the Spanish-American world.

It is, of course, still true that "de gustibus non est disputandum," and naturally Señor Basave's judgments will not win uniform assent. To cite only two cases, the reviewer feels that there will be many who will not feel that, in the chapter on the 18th Century, justice has been done to a figure as important in the national movement as is that of Ramón de la Cruz, by the mere inclusion of his name in a list given at the end of the chapter of those who "también deben figurar," where he is qualified merely as the "autor de más de 300 sainetes." Similarly, in the treatment of the 19th Century, it will no doubt be felt by many that several, of the names merely mentioned deserve a more extended treatment, and, no doubt, this will be particularly so in the case of that of Ramón de Mesonero Romanos. With these reservations, however, and bearing in mind the French adage "on ne peut pas contenter tout le monde et son père," there would seem to be no doubt that Señor Basave's little work comes as a welcome and useful addition to the Spanish literary criticism available for the use of teachers.

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C. D. COOL

EL DELINCUENTE HONRADO, GASPAR MELCHOR DE JOVELLANOS, edited with introduction, notes, exercises and vocabulary by H. C. Berkowitz and S. A. Wofsy. The Century Co. New York and London. 1927. xxvii+116 pages.

Here is a carefully edited XVIIIth century sentimental drama, in prose, a Spanish model which imitates, but lacks the grace of, the French *comédie larmoyante*. Surely one cannot mistake the genre: in the 58 pages of text, the word *lágrimas* appears 22 times; *desdichado* (and synonyms like *desventurado*, *desgraciado*, *infeliz*) about 50, not to mention *triste*, *funesto*, and others.

This edition of *El delincuente honrado* is intended to introduce Jovellanos "more intimately to the student of Spanish literature in general and of the drama in particular." And probably the book will amply justify its existence in general survey and drama courses. The excellent introduction gives an interesting and reasonably

comprehensive account of Jovellanos' life, the background, the sentimental drama, *El delincuente honrado*, followed by a short bibliography.

The play is a good example of the sentimental drama, which had great vogue in France, Germany and England, but which was not so highly favored in Spain.

Jovellanos is generally considered superior to most of his contemporaries in point of culture, sobriety, and general good taste. His style is usually clear and simple; his ideas, bold and lofty; but his play (he completed only one other), like most of his poetry, is mediocre, uninspired, and disappointing. He was among the first to attempt the thesis play (so widespread in the XIXth century) by discussing therein social problems of his time. In *El delincuente honrado* his purpose was to inveigh against the cruelty of the law which meted out the death penalty to all duelists, to both the challenger and the challenged. Our author's moralizing attitude toward an ephemeral social institution would alone disqualify his work from being welcomed into the precincts of higher dramatic art, even if it were possible to disregard the cloying sentimentality, panoplied in the spirit of romanticism, which pervades the play from beginning to end.

To repeat, the book seems to the reviewer to find a fitting place in survey courses of Spanish literary history. But as a practical reading text in more elementary classes its value seems negligible. The plot lacks interest and life (there are so many vital and compelling plays available). The style is cold in spite of its floods of *lágrimas*, is bereft of all humor and of useful modern idiom. Exercises for elementary students based on an XVIIIth century text, teeming with future subjunctives and other archaic usages, seem out of place. Why try to adapt a single text to all students of Spanish, regardless of their stage of attainment, purpose and ability?

The few misprints and misspellings which I have found are these: p. 11, 6 *privenisteis* should be *previnisteis* (since all spelling has been modernized); p. 12, 4 *minsitro* should be *ministro*; p. 14, 20 *confessarlo* for *confesarlo*; p. 15, 1 *mercecta* for *merecta*; p. 37, 6 *siriviente* for *sirviente*; p. 37, 11 *le ley* for *la ley*; p. 42, 24 *resituya* for *restituya*; p. 54, 14 *espirando* for *expirando* (modernized spelling); p. 55, 1 *espíremos* for *expíremos*; p. 55, 17 *espiró* for *expiró*.

Notes. Act I. Note 7. The post-positive pronoun was probably used more frequently in the XVIIIth century (even in literary conversation) than it is today. Cf. M. E. Buffum *The Post-positive Pronoun in Spanish in Hispania*, May 1927.

Note 25. The phrase *de algunos días a esta parte* is equivalent to *desde hace algunos días* (not *hace algunos días*).

Note 45. The use of the present subjunctive *reúna* (after the main verb *traté*) becomes clearer when we consider that the pre-

terite is often used when the present perfect is expected as the more logical tense: *traté* for *he tratado*.

Act II. Note 14. This note might be omitted; it is misleading and inaccurate.

Act III. Note 5. To be accurate the translation should be "A week after *he* was married," since *casado* is masculine singular.

Note 13. Unfortunately, judges were not the only mortals in the XVIIIth century who wore wigs and carried swords, as this note might lead one to suppose.

Note 21. This note is superfluous. Why not translate according to the Spanish construction: "are easy to foresee"?

Act IV. Note 2. The *-ra* pluperfect is still used to a great extent by many Spanish (Galicians, etc.) and Spanish American authors.

Note 13. The parallel in the use of the future tense (here probability) to that in Act I, note 8, is rather vague.

Note 18. *sus* refers rather to *virtud* and should be translated "its."

The vocabulary is neat and very well done. The editors deserve credit for discarding the unnecessary indications of gender after each noun listed, as is the custom usually followed. I have noted the following omissions: *alcalde de la cuadra* (viii, Introduction); *antes que* "rather than" (p. 23, 3); *no hay que* (p. 26, 7); *por* "from" (p. 7, 25); *sacar de dudas* (p. 57, 2); *señas* (p. 7, 24). ¡*Así anda ello!* (p. 12, 27) seems to mean rather "That's how matters stand" or "And that's the fix we're in now, as a result." The plural *cárceles* (p. 7, 10) seems to have only the sense of the singular, perhaps by analogy with *prisiones* and other similar plurals. The infinitive of *pluguiera* should have been given. *Sitio* (7, 31) in this case is the summer palace of *La Granja*. There were three *sitios reales*: Aranjuez, El Escorial, and La Granja.

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